THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO

THE COMPLETE HISTORY



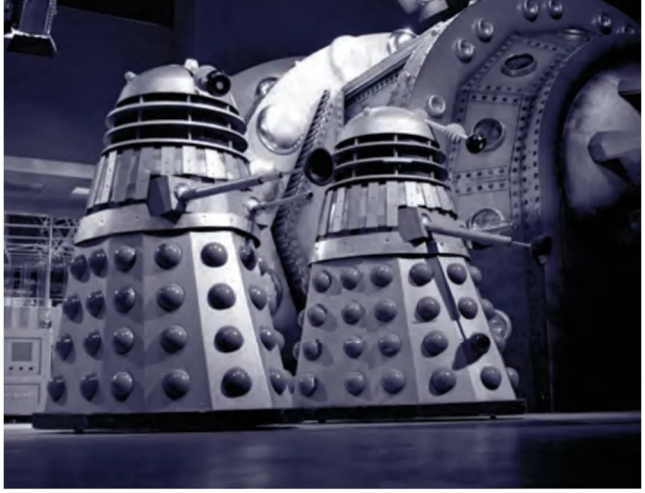
THE **SECOND** DOCTOR



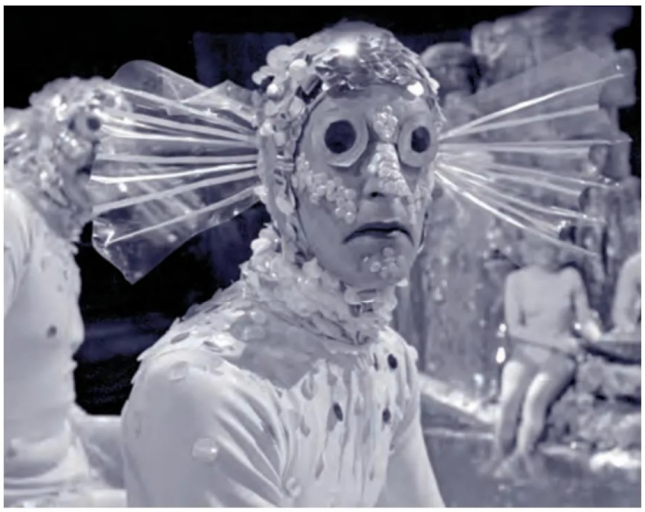
STORIES 30-33

THE POWER OF THE DALEKS, THE HIGHLANDERS, THE UNDERWATER MENACE AND THE MOONBASE











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DOCTOR WHO

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THE POWER OF THE DALEKS

THE HIGHLANDERS

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Welcome

It's all change in this volume of *Doctor Who – The Complete History*! The Second Doctor, as played by Patrick Troughton, makes his début in *The Power of the Daleks* [1966 – see page 6], and proves to be quite a different character than William Hartnell's First Doctor. We take for granted now that the Doctor can and will change his form – regeneration, as it would later be called – but in 1966 it was an innovative and somewhat risky concept.

Faced with the departure of William Hartnell, the obvious solution would have been to just replace him with another actor playing the same character – in much the same way that soap opera characters have been played by two or more actors. But what makes this change of *Doctor Who*'s lead actor so unique, is that the production team took advantage of the opportunities afforded by the show's format, and chose to give their lead a completely new personality. It was a brave idea and, as you will read in the following pages, nobody (including Patrick Troughton) was entirely sure it would be successful. As we now know, of course, the viewing public did ultimately embrace the new Doctor. Patrick Troughton reinvigorated the series, and the concept of regeneration became an integral part of the show's format, allowing it to have a long future.

The Doctor wasn't the only thing to change in the stories in this volume. *The Highlanders* [1966/7 – see page 48] would be the last of the purely historical adventures which had been such a staple of the first few years of the series. From now on, almost every foray into the past would include some overtly science-fiction element. Although a perfectly good adventure in its own right, *The Highlanders* is probably best remembered for introducing Jamie McCrimmon as the Doctor's new travelling companion.

The Cybermen underwent their own regeneration, of sorts, making their first of many returns in *The Moonbase* [1967 – see page 108], and sporting a more robotic look along with new, croaky voices. I got to experience what it was like to play a *Moonbase*-style Cyberman myself when I wore a replica of one of the costumes for a *Doctor Who Magazine* photoshoot. One of the photos from this shoot was used as the main image on the DVD cover for *The Moonbase*. I'm still waiting for my fee.

John Ainsworth – Editor

Right: Your editor.



‘THE PRODUCTION TEAM CHOSE TO GIVE THEIR LEAD A COMPLETELY NEW PERSONALITY.’



THE POWER OF THE DALEKS

STORY 30

The TARDIS lands on the planet Vulcan in the far future. There, the transformed Doctor and his suspicious companions, Ben and Polly, discover that a human colony is under threat from a sinister menace exhumed from the mercury swamps.



THE POWER OF THE DALEKS

STORY 30



'THE POWER OF THE DALEKS SAW THE DALEKS AT THEIR MOST DEVIOUS.'

Introduction

After *Doctor Who* had been running for three years, a decision was made to recast the actor who portrayed the Doctor. William Hartnell, who had played such a huge part in originating the character, was to be replaced by Patrick Troughton. What should we make of this? Was it a brave decision? *Doctor Who* was no longer at the peak of its popularity, it had had a good run – was this particular gamble such a crazy thing to do? Were producer Innes Lloyd and story editor Gerry Davis just making the best of a bad situation? With William Hartnell's health failing, what other choices did they have? However you wish to interpret their decision, they didn't just cross their fingers and hope for the best – to give this partial reboot a fighting chance they went back to basics.

Most obviously, one of the series' earliest successes was employed to smooth the transition. What better way to assure people that this was still *Doctor Who* than to pit their new recruit against the Daleks? The crucial decision, however, was the writer that Lloyd and Davis drafted in to tell this story.

David Whitaker was one of the people responsible for creating *Doctor Who*, and someone who is rarely given any credit for the fact. He was the series' first story editor: the man who shaped and finessed those initial scripts. He wrote *Inside the Spaceship* [1964 – see Volume 2], an early story that consolidated the relationship between the four lead characters. When one of them left, he wrote another adventure – *The Rescue* [1965 – see Volume 4] to introduce a new companion. In *The Power of the Daleks* he was entrusted with giving the series a whole new lease of life.

He certainly knew what made the Daleks special. In 1964, he'd written a best-selling adaptation of Terry Nation's first Dalek serial. *The Power of the Daleks* saw the Daleks at their most devious, pretending to be the allies of a human colony. A simple idea made all the more scary by the fact that the audience had yet to find their confidence in the new Doctor.

Of course, we shouldn't underestimate the contribution made by many others – not least of whom was Patrick Troughton, who quickly established himself in the lead role. Nevertheless, Whitaker's work on *The Power of the Daleks* demonstrates that he not only had a hand in inventing *Doctor Who*, but also in its continued success. ■



Below: David Whitaker shaped the characters of the original TARDIS crew in 1964's *Inside the Spaceship*.

EPISODE ONE

The Doctor has changed his appearance and his companions Ben and Polly are wary of the strange new man in the TARDIS. [1] He wakes up, then clutches his head as he hears a cacophony of whistling noises. He recovers and retrieves a mirror from a trunk and examines his new features. [2]

Next, the Doctor plays a recorder, then walks out of the TARDIS engrossed in his 500 Year diary and wearing a large hat. The TARDIS has landed on Vulcan, a world of bubbling pools and volcanic formations. The Doctor is greeted by a man in a futuristic uniform but then a shot rings out and the man collapses, dead! [3] The Doctor examines his identity badge, learning he is an 'Earth Examiner'. The man's murderer creeps up behind the Doctor and knocks him unconscious.

Polly and Ben are overcome by vapour but they and the Doctor are found by Quinn, the deputy governor of the colony, and Bragen, the head of security. They assume the Doctor is the newly arrived Examiner from Earth.

In a laboratory in the colony, a scientist called Lesterson is informed by his assistant Janley of the new arrivals. Lesterson is more concerned with the space capsule he has recovered from a mercury swamp. [4]

The Doctor, Ben and Polly are taken to a guest room. The Doctor warns his companions that whoever killed the Examiner will know that he is an imposter. They are taken to the laboratory where the Doctor examines the capsule. He opens a hatch, leading to an entry bay. [5]

Later that night, the Doctor sneaks out of the guest room. Ben and Polly follow him, and see him disappearing into the capsule. The Doctor opens an inner door and gestures to his friends to join him inside – where there are two cobweb-covered Daleks! [6]

























EPISODE TWO

Ben spots a Dalek mutant which slithers away through a gap in the wall. [1] Examining the floor of the capsule, the Doctor notices a patch without dust; Lesterson must have already opened the capsule and removed a Dalek! The Doctor warns his companions that "all that is needed is one Dalek to wipe out the entire colony..."

Lesterson bursts in with Resno, another of his assistants. He accuses the Doctor and his friends of trespassing in his laboratory, but the Doctor reminds him that as Examiner he has permission. Lesterson denies removing a Dalek but after the Doctor and his friends have gone he opens a hidden door and wheels out the inert Dalek. He intends to bring it back to life. [2]

The Doctor and his companions return to the guest room, where the Doctor discovers a listening device concealed inside an apple. [3] Bragen visits them, informing them that the governor is too busy to see them, but after Bragen has gone the Doctor sneaks out.

Lesterson attaches a power supply to the Dalek and its sucker arm and eye begin to move. [4]

The Doctor creeps into the communications room – where he finds an unconscious mechanic and Quinn holding some pliers. Quinn claims he found them, but now the colony is cut off from Earth.

Lesterson continues experimenting on the Dalek – which fires at Resno. Janley examines Resno and says he is alive. [5]

The next morning the Doctor, Ben and Polly are led into the governor's office. The governor, Hensell, questions Quinn, who denies attacking the mechanic. Then Lesterson enters with Janley and announces that he has completed his experiment. A Dalek glides in, and Lesterson instructs it to push a chair across the room. [6] It obeys, then chants, "I am your serr-vant! I am your serr-vant!"

EPISODE THREE

The Doctor asks the Dalek to prove that it is his servant by immobilising itself. [1] It obeys – but after the Doctor has gone, the Dalek returns to life.

The enquiry into Quinn resumes. He explains that he was the one who sent for the Examiner, because of the risk of rebellion. Hensell, however, is convinced of Quinn's guilt. He has him arrested and promotes Bragen to deputy.

The Doctor returns to the guest room, where he rewires a radio control unit. [2] He then visits Lesterson in his laboratory, claiming they simply got off on the wrong foot. Janley leaves, taking a bundled object with her. While Lesterson quizzes the Dalek, the Doctor attaches the rewired unit to its power supply.[3] The Dalek spins and screeches, but Lesterson orders the Doctor to leave and it recovers.

Janley and Bragen discuss their plan to take over the colony. Janley then finds Polly and lures her into the communications room where she is grabbed by one of the rebels, Valmar. [4] Janley hands Valmar the Dalek gun. "This could win us the revolution!"

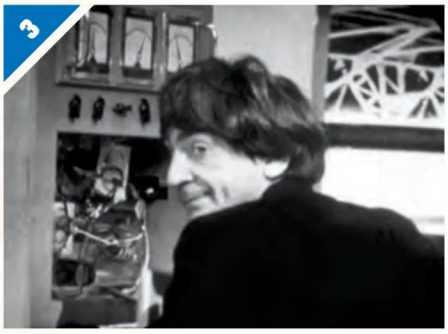
After Lesterson leaves his laboratory, the Doctor enters with Ben. They watch as the Dalek emerges from the capsule – followed by two more! [5] The Doctor and Ben run.

The Doctor tells Hensell about the reactivated Daleks, but Hensell is unconcerned. He puts Bragen in charge while he goes on a tour of the colony perimeter. The Doctor and Ben return to the guest room where they are visited by Bragen. He says that he doubts the Doctor is the Examiner – confirming that he murdered the real Examiner. Bragen storms out – then the Doctor and Ben receive a note from Polly's captors, telling them to leave the Daleks alone.

In the laboratory, Lesterson is unnerved as the Daleks chant, "We will get our power!" [6]

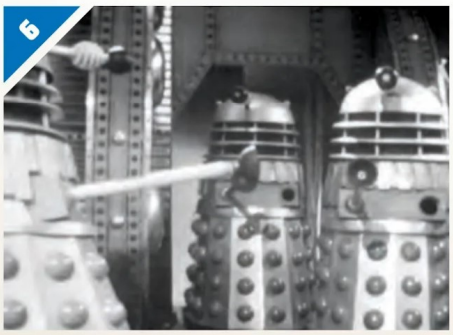






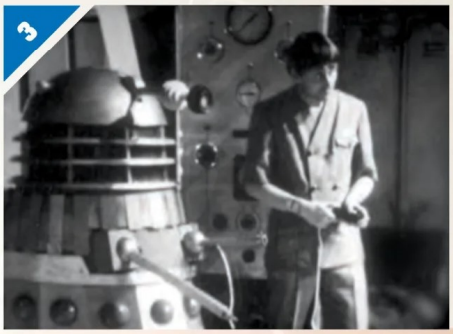


















EPISODE FOUR

Lesterson reminds the Daleks that he controls them and they play along.

Bragen has installed himself in the governor's office. The Doctor and Ben enter to ask what he is doing to find Polly, when suddenly a Dalek glides in! [1] It offers them liquid refreshment then departs. The Doctor and Ben leave and meet three more Daleks in the corridor – so now there are four of them! [2]

Lesterson confides to Janley that he is worried about what the Daleks are doing inside their capsule. Their conversation is interrupted as the Doctor and Ben walk in, searching for Polly. The Doctor asks Lesterson if he has been building more Daleks, which he denies – meaning the Daleks are reproducing themselves. Janley has the Doctor and Ben ejected from the room, then gives Lesterson a drink containing a sedative. After he falls asleep, Valmar enters and Janley orders him to lay a new power cable for the Daleks.

The Doctor finds a note on a board giving coded details of a secret meeting. He and Ben hide in the rocket room and watch as Janley, Valmar and the other rebels walk in, followed by their leader and a Dalek. [3] Valmar demonstrates the Dalek's firepower on a sheet of tungsten steel.

Ben knocks over a box and one of the rebels renders him unconscious. The Doctor emerges from his hiding place and comes face to face with the rebels' leader – Bragen. He tells the Doctor he intends to expose him as an impostor. The Doctor is locked up in a cell next to Quinn. [4]

Lesterson becomes convinced the Daleks are evil and sneaks into the capsule. Inside, he peers through an observation panel to see a production line of Dalek casings, [5] and Dalek creatures being placed into the casings. [6] A new race of Daleks!

EPISODE FIVE

Horrified, Lesterson stumbles out of the capsule and switches off the power leading to the capsule, but a Dalek emerges and tells him that they can store power and will soon have their own! [1] Lesterson flees in terror.

Janley and another rebel, Kebble, bring Polly into the laboratory. Janley informs her that the Daleks will help the rebels and Kebble takes her into the capsule. [2]

The Doctor is busy trying to find the pitch of his cell door's sound-activated lock when Lesterson enters the prison to warn him about the Daleks. He is dragged away by guards and taken to see Bragen. He is horrified to see a Dalek laying a cable – while the Dalek claims to be following his instructions. [3] Janley enters and Lesterson accuses her of being in league with the Daleks. Janley explains that Lesterson has had a breakdown and he is restrained.

Inside the capsule, Valmar connects the Daleks' cables, while Polly tries to convince him that the Daleks will betray them.

Governor Hensell returns to the colony and, seeing the cables, demands to know the reason for them. He finds Bragen sitting in his office. Bragen boasts that he is the governor now and shows Hensell the reason why – a Dalek gun. [4] He fits it to a Dalek and it exterminates Hensell.

The Doctor and Quinn escape from the jail and sneak into the laboratory. [5] Polly hears them talking and shouts out a warning, but Kebble shoves her aside. He attacks Quinn but is knocked unconscious, then a Dalek emerges from the capsule and the Doctor, Polly and Quinn are forced to flee. They go to the governor's office where they discover Hensell's body. Bragen enters and orders his guards to take them away.

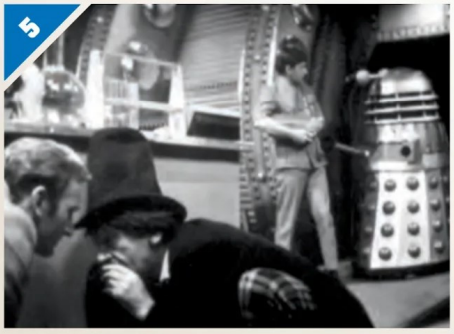
In the capsule, the massed Daleks prepare to conquer and destroy! [6]











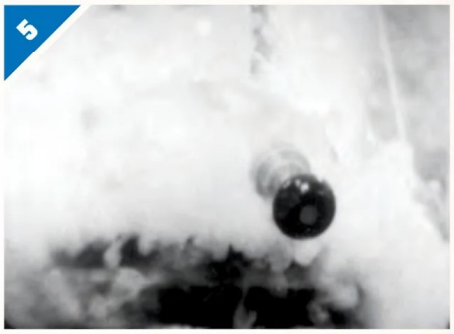














EPISODE SIX

Janley informs Bragen that the revolution has succeeded, but Bragen tells her that the rebels must be "dealt with" too.

The Doctor, Polly and Quinn escape from their guard escort.

Valmar takes Ben to the guest room, where he is reunited with the Doctor, Polly and Quinn. [1] The Doctor leaves them, and runs into Kebble and some rebels. Spotting a Dalek, the Doctor yells at them to get down, but some of the rebels attack the Dalek and are exterminated.

Valmar finds Janley fitting some Daleks with control devices. [2]

The Doctor and Kebble return to the guest room. Besieged by a Dalek, everyone escapes through a window, apart from Kebble who is exterminated.

Valmar and Janley take a Dalek into a corridor and it obeys their order to kill a guard. But then it kills the rebels!

The Doctor, Ben and Polly make it to Lesterson's laboratory. Lesterson tells them that Valmar rigged up a secret cable for the Daleks. [3]

Valmar and Janley run into Quinn. A Dalek exterminates Janley. The Doctor finds them and Valmar informs him that the secret cable is inside the capsule.

In his office, Bragen tries to contact his guards, but they have all been exterminated. [4] Quinn enters, armed with a pistol – but then a Dalek glides in.

The Doctor and Valmar sneak into the laboratory. Lesterson tells the Daleks he is their servant but they exterminate him. The Doctor dashes over to the Daleks' power supply and causes it to overload. The Daleks blast him – but begin to spin around crazily, and all over the colony the Daleks explode. [5]

Bragen overpowers Quinn, but before he can shoot him he is shot by Valmar.

The Doctor, Ben and Polly depart in the TARDIS – leaving behind a dead Dalek. Or is it? [6]

Pre-production

By mid-July 1966, William Hartnell had agreed to leave the role of the Doctor in *Doctor Who* after one further serial to be recorded in September/October. Producer Innes Lloyd and story editor Gerry Davis knew that with such a fantastic basis for a series, it should be possible to change the lead character entirely, introducing a totally new, younger and rejuvenated Doctor. Lloyd and his superior, head of drama serials, Shaun Sutton, were both determined to get character actor Patrick Troughton; Sutton had been a drama student with Troughton before the Second World War and had directed him in BBC television productions such as *Queen's Champion* and *The Moonstone*.

Patrick Troughton was in Ireland shooting Hammer Films' *The Viking Queen* with Don Murray and Nicola Pagett at Ardmore Studios and in the Wicklow mountains; production had begun on Thursday 16 June to run to early August and it was in early July while he was on the movie that he was asked to call Shaun Sutton in London; on being offered the role of the Doctor, he at first thought it was a joke. He was initially reluctant to accept since *Doctor Who* had already been running for three years, and although he and his children had enjoyed watching the series, he was unsure that a commitment to the show would be a secure one.

On the Friday before his return to England, Troughton agreed to meet Sutton, Lloyd and head of drama Sydney Newman at the BBC's Television Centre in London. Most of Troughton's previous television appearances had been as guest roles in episodic series such as *The Saint* and *No Hiding Place*; he had appeared as characters in serials such as the title role in *Paul of Tarsus*, Quilp in *The Old Curiosity Shop* and Sexton Ratsey in *Smuggler's Bay* and had featured regularly as Sir Andrew ffoulkes in the 1955 film series *The Adventures of the Scarlet Pimpernel*. Although Troughton doubted that *Doctor Who* would survive as a series without Hartnell, the series would guarantee him a minimum

Below: New Doctor, new props!

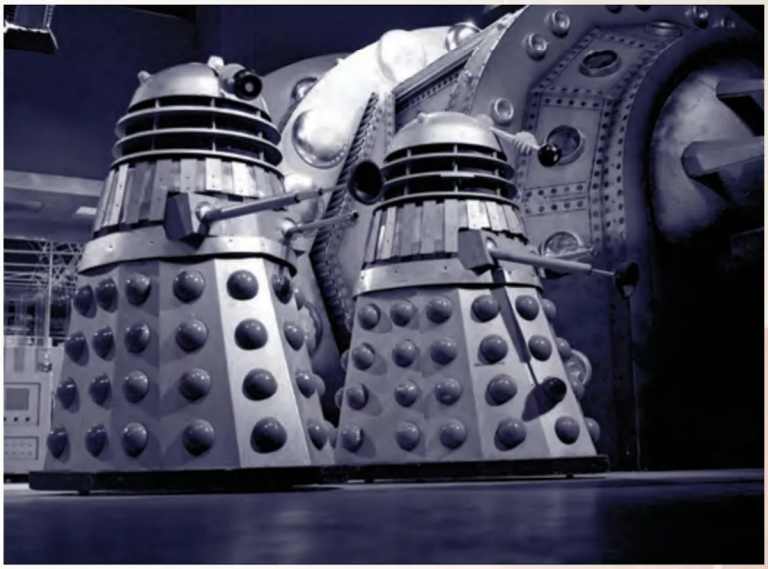


of five months secure work before cancellation. At this point, Troughton was supporting two families, having left his first wife and three children to have a second family with his then-girlfriend.

To give the new Doctor a baptism of fire and the chance of some good ratings, Innes Lloyd decided to bring the ever-popular Daleks back to the small screen after their summer in full colour on British cinema screens, courtesy of AARU Productions' *Daleks' Invasion Earth 2150 AD.* However, in the summer of 1965, Terry Nation – the creator of the Daleks – had left freelance writing and gone to work for Associated British Elstree Studios as script supervisor on *The Baron,* a colour ITC film action series with guaranteed American sales. His work on the previous Dalek serial, the epic *The Daleks' Master Plan* [1965/6 – see Volume 6], had been so haphazard and interrupted, due to his commitment to *The Baron,* that his old colleague Dennis Spooner had been called upon to complete several of the episodes. *The Baron* would still be in production up to October 1966, making it impossible for Nation to write the script to launch the new Doctor.

The Daleks

Nation was contacted and agreed to allow the Daleks to be included in a script written by another writer. Consequently, David Whitaker was approached to write the serial. Whitaker had been the story editor for the first year of *Doctor Who* and had worked with Nation on the first two Dalek serials – *The Mutants (AKA The Daleks)* [1963/4 – see Volume 1], and *The Dalek Invasion of Earth* [1964 – see Volume 4]. Whitaker and Nation had also collaborated on the 1965 stage play *The Curse of the Daleks* and parts of the comic strip *The Daleks* running in the comic, *TV Century 21.* Whitaker also worked to various degrees on the two AARU Daleks movies and adapted Nation's original storyline into a novel for Frederick Muller. Nation briefly discussed some ideas with Whitaker as to how the Daleks could be used. Whitaker was formally commissioned to write the scripts, under the title *The Destiny of Doctor Who,* on Friday 22 July with a delivery deadline of Monday 8 August.



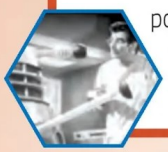
Above: The Daleks outside their capsule.

Troughton was formally contracted to play the Doctor for an initial five serials on Tuesday 2 August. The news that Hartnell would be leaving the series was given to the press on Friday 5 August and appeared in the British papers the next day.

Having decided in favour of experiencing time and space travel via a police box, Troughton made a further television appearance before commencing work on *Doctor Who*. This role was as General Mongerson, a guest character in former *Doctor Who* producer Verity Lambert's fantasy adventure *Adam Adamant Lives!* In this episode, *D for Destruction,* Troughton sported a beard. It was recorded on Friday 9 September 1966, for transmission on Thursday 13 October.

Connections: Brain power

- Lesterson speculates that the Daleks may have 'positronic brains', a term originally coined by science-fiction writer Isaac Asimov (1920-1992) who suggested that androids might have a positronic brain, giving them a degree of consciousness.



The new Doctor was revealed by the British press on Friday 2 September with simple announcements in the papers, including *The Guardian*, that Patrick Troughton would be taking over from William Hartnell. Jack Bell's piece in the *Daily Mirror* (*BBC Name the New Dr Who*) indicated that Troughton would take over in the series to battle the Daleks on 5 November and that the Doctor would have a 'changed personality'. "We found exactly what we wanted in the person of Patrick Troughton," commented Sydney Newman. *'Tougher' Dr Who is chosen* was the title of Norman Hare's piece in *The Daily Telegraph*. This was the first that Anneke Wills and Michael Craze, who were then playing the Doctor's companions Polly and Ben, had known about Hartnell's replacement; they had heard rumours of people ranging from *Z Cars* actor Brian Blessed through to former teen idol Tommy Steele. David Whitaker delivered the script for Episode One of his story on Monday 25 July, Episode Two on Monday 15 August, Episode Three on Wednesday 24 August, Episode Four on Tuesday 30 August, Episode Five on Wednesday 31 August, and Episode 6 [sic] would complete the sequence on Monday 5 September. The serial was then retitled *The Power of the Daleks* during September.

Whitaker then delivered revised versions of the last three scripts: Episode Four on Tuesday 20 September, Episode Five on Wednesday 21 September, and Episode 6 on Friday 23 September. He had aimed to leave the characterisation of the new Doctor to be as sketchy as possible so that it could be altered if necessary.

In Whitaker's rehearsal scripts, entitled *Doctor Who and the Power of the Daleks*, the Doctor's dialogue was quite different than the final, broadcast version. The first scene included the description: 'The man on the floor bears no resemblance to the Doctor Who they both know, the one they watched entering the TARDIS only a few seconds before. The New Doctor Who lies quietly in repose on the floor, his eyes closed.' Polly thought that the real Doctor must still be outside, but Ben said they saw him come in. The stage directions noted 'sound of music effect as if inside the Doctor's head, as if a record is being run too fast... the Doctor gets slowly to his feet. He unhooks the cloak from around his neck – a cloak which is old and threadbare and may even come to pieces in his hands... an old shell the Doctor is now discarding. As the Doctor leaves the ground, a ring tinkles on the ground. Without his cloak, the Doctor is now seen to be wearing a new costume, one he has never been known to wear before... the Doctor is still holding the remnants of his cloak in his hand. He now throws them to one side and moves towards the central column.' When asked where he came from by Ben, the Doctor said, "That's a rather strange question to ask me now, isn't it... you don't really want



Right: The Doctor's transformation takes its toll.



to know about my life history, do you?" Looking into a mirror, the stage directions indicated 'SUPOSE CAM Still: Photograph of the old Doctor Who (William Hartnell) as if the new Doctor Who is remembering what he used to look like. GRADUALLY FADE SUPERIMPOSITION.' The Doctor addressed Ben as "Bob", but after being corrected added, "I did get the first letter right though didn't I? Yes, this must be a bit confusing for you." Talking to Polly, 'Doctor Who presses a thumb and forefinger to the bridge of his nose. Weirdly, his gestures still seem to take on a little of the old Doctor Who, as if the new model is shaking off the old, but slowly.' Discussing how he had been "renewed", the Doctor explained to Ben that this process "can be agonising. No one would ever submit to it voluntarily... I fought it! I fight every time – but I cannot resist. It is part of the TARDIS. Without it I could not survive. It is over 750 years since I left my own planet." "Then it has happened to you before?" asked Polly. The Doctor asked for his ring and opened a drawer set into the central column. Inside were a collection of oddments, including a single earring of which the Doctor commented, "I discarded this earring on one occasion. Very fashionable, they were." He produced a metal bracelet, saying, "I was wearing this the last time I renewed. I really must dip into my collection more often." He next lifted out an ornate-looking dagger – "A memory of a visit to the Aztecs" (a reference to *The Aztecs* [1964 – see Volume 2]) – and a rather dull piece of metal – "My grandaughter Susan gave me this in memory of our adventure on Skaro with the Daleks"; this was a reference to the first Dalek story in 1963/4. When Ben demanded explanations, the Doctor turned to Polly and asked, "You can explain how the TARDIS has the shape of a small telephone box outside and yet is 30 times bigger when you step inside?" Polly admited she can't, and the stranger pointed out that they can accept without being able to explain. As the TARDIS landed, the Doctor declared, "I think we'll make some changes," and the stage directions noted 'Doctor Who seems to glance at Polly and Ben for a moment, and there is no reading his exact meaning – he might mean the bust of Napoleon and ormulu clock on its stand, that they must be removed... he might mean something sinister towards his two travelling companions.'

Connections: Magic ring



- The First Doctor's ring slips from the new Doctor's finger in Episode One. Regularly worn by the First Doctor, the ring had special properties: it was used to power the opening of the TARDIS doors in *The Web Planet* [1965 – see Volume 4]; unlock the TARDIS in *The Daleks' Master Plan* [1965/6 – see Volume 6]; and hypnotise Dodo Chaplet in *The War Machines* [1966 – see Volume 8].

Above left: The new Doctor sees a reflection of his old self.

Supporting characters

The subsequent scenes in the episode with the Doctor were all later rewritten and many of the elements which would come to be associated with the Second Doctor – such as the recorder – did not appear in this version. During the meeting with Hensell, the Doctor engaged in verbal sparring to placate the governor. Hensell was keen for the Doctor to concentrate on the capsule, telling Bragen to get the party some proper clothes to wear: "We're not savages living

in igloos, Examiner. If you knew anything about Vulcan at all, the climate is very mild." Hensell left and the Doctor quipped, "Nevertheless, a chilly reception."

Later when the Doctor challenged Lesterson's theories about the capsule's opening mechanism, Ben said to Polly, "Just suppose he's been sent here deliberate like... to make it possible for that capsule to be opened." In this version of the script, the Doctor told Ben and Polly "I guessed that I'd find Daleks. You know that piece of metal I showed you in the TARDIS. It's identical with this piece. I took it from the Daleks." At the end of Episode One, the Doctor sensed that the missing Dalek was behind him... and slowly started to turn.

Of the supporting characters, Quinn – who was also referred to as 'Quin' – was described as 'a young, good-looking man in his late twenties' while Bragen was 'a few years older... a different mettle of a man altogether, a bland exterior covers much ambitious cunning'. Lesterson was 'a cheerful enthusiast in his middle fifties. A dedicated scientist, more in the [mathematician/biologist Jacob] Bronowski mould than that of [nuclear physicist Ernest] Rutherford' and his assistant Janley was 'in her twenties, slim and attractive. Her eyes reflecting great character and determination.' Governor Hensell was depicted as 'a busy, forceful leader – autocratic. A brusque man very used to making decisions and delegating authority, of a minor kind. He is in his fifties.' In Episode Two, Resno was described as 'not a tall man, bowed shoulders in his early forties, a worrier through life' while Valmar, introduced in Episode Three, was 'young, strong faced – his right leg is twisted, giving him a noticeable limp'. Another insurgent, Kebble, was described in Episode Four as 'a tough, powerfully shouldered individual'.

Below: Chief scientist Lesterson and head of security Bragen.



Examiner from Earth

In the rehearsal script for Episode Two, the dialogue for the Doctor was again very different to the final version. In the capsule, Ben remarked that the "real" Doctor was always talking about Daleks and asked, "You wouldn't be trying to convince us of something, would you?" When the Doctor said he hoped Ben had got over his suspicions, the sailor replied, "You're wrong then, aren't you?... I mean, we're stuck with these people thinking you're this Examiner from Earth, aren't we?" "But the glue isn't very permanent, is that it?" asked the Doctor. When Polly questioned the Doctor's discovery of the Examiner's papers, the Doctor maintained, "I did find them. The Examiner was murdered. And I am Doctor Who." "Yes, well that proves everything, doesn't it?" said Ben. The confrontation with Lesterson and the scene in the traveller's room were both quite different, with Polly singing sea shanties when the Doctor discovered the bug on the table. When Polly suggested talking to Quinn, Ben retorted, "Get her! You just want a chance



to talk to him, that's your little game isn't it? Loved it when he was carrying you towards the colony here. You woke up and said, 'Where am I' – took one look at him... just like the Bard ninepennies at the pictures. It was great!" The next scene began with the Doctor staring 'outwards at the landscape glowing in the weird moonlight of a Plutovian night'. "Did the Daleks destroy your planet?" asked Polly, to which the Doctor replied, "I don't know. Perhaps I'll never know. You see, we left in the TARDIS, Susan and I – before the end. Where is Susan now? I can't remember." The Doctor put a hand to his head and Polly went to him, gently touching his shoulder. The rehearsal script had more dialogue between Janley and Lesterson about Resno. In the final scene of the episode, none of the Dalek and Doctor's initial reaction to each other was present. When the Dalek moved towards the Doctor and studied him, the Doctor said, "A Dalek always senses its real enemy."

The rehearsal script for the third instalment bore the episode subtitle *Servants of Masters*. The opening scene was heavily reworked; originally when Janley asked why the Doctor was so opposed to the Dalek project, he replied: "I'm against the Daleks. I'm telling you all again. One Dalek is far more dangerous than a string of atomic missiles." The short scene of the Doctor talking to Polly and Ben in the corridor was absent from this version and the sequence of events was different. The Doctor's discussion about the situation in the rest room was interrupted by Quinn, who had managed to overpower his guards in the corridor. Much of the subsequent corridor scene between the travellers instead followed on directly in the rest room. The scene of Polly and Ben waiting for the Doctor in the corridor was very different, with the pair discussing the noticeboard and finding that their names were on a list for a medical examination which all new visitors to Vulcan had to undergo. This led into a scene between the Doctor and Ben set in the medical room. The Doctor said that the examination is a complete waste of time as he is perfectly well: "I haven't felt better for – let's see – 250 years!" Ben tested the machine and had his pulse and temperature measured. The Doctor said this is most ingenious, and declared that Ben is fit as a fiddle, "Almost as fit as I am!" When the Doctor took his turn on the machine, lights flashed ominously and the machine said that the Doctor was in a pretty bad way. The Doctor looked momentarily concerned, and then said, "Of course! This wouldn't work for me. I'm 750 years old." "Oh yes," said Ben, "I thought you'd just been around? Must have shed a few hundred mustn't you?" "Plasticine, Ben, is still plasticine – whatever shape you



Connections: Power

- The Daleks intend to use the colony's power supply to convert it into static electricity which they are able to use to power themselves. It had been established in the first Dalek adventure, *The Mutants (AKA The Daleks)* [1963/4 – see Volume 1] that the Daleks were reliant on static electricity.

Left: The Doctor and his diary.



Above: The Doctor's clothes have changed as well as his body.

change it to," said the Doctor as he moves off. Much of the subsequent dialogue between the Doctor and Ben would be reworked. Later in the rest room, Ben considered Polly's disappearance and told the Doctor, "I'll belt her one when she does show up. No idea the way people worry about her all the time." After the warning letter was delivered, Ben threatened what he will do to anyone who harmed Polly. "You were going to, er... belt her just now," said the Doctor drily. When Bragen entered the room without knocking, the Doctor reprimanded him, saying, "The door is my protection against insolence."

Episode Four's rehearsal script still carried the instalment subtitle of *The Destiny of Doctor Who* and had none of the dialogue between Bragen and Valmar early in the episode, which appeared instead in a later scene with the Doctor and Ben which was reworked from Whitaker's version. The scene with the Doctor and Ben at the noticeboard was different, with the Doctor telling Ben that after the meeting with Bragen, "You have seen the ultimate in lunar folly." When visiting Lesterson, the Doctor found a pack of envelopes in Janley's bag which were like one which he saw Kebble drop earlier. Returning to the noticeboard, the Doctor deciphered the simple code which used the last letters of each word.

Metaphysical change

The American trade paper *Variety* announced Patrick Troughton taking over from William Hartnell on Wednesday 28 September. An initial character outline for the new Doctor was assembled by Gerry Davis in early autumn 1966 entitled *The New Dr. Who*. The Doctor's appearance was described as 'facially has strong, piercing eyes of the explorer or sea captain. His hair is wild and his clothes look rather the worse for wear (this is a legacy from the metaphysical change which took place in the TARDIS). Obviously spares very little time and bother on his appearance. In the first serial, he wears a fly-blown version of the clothes associated with this character.' The new character's 'manner' was indicated as being 'vital and forceful – his actions are controlled by his superior intellect and experience – whereas at times he is a positive man of action, at other times he deals with the situation like a skilled chess player, reasoning and cunningly planning his moves. He has humour and wit and also an overwhelmingly thunderous rage which frightens his companions and others.' The document continued to indicate that 'a feature of the new Dr Who will be the humour on the lines of the sardonic humour of Sherlock Holmes. He enjoys disconcerting his companions with unconventional and unexpected results. After the first serial – the Daleks... we

will introduce [a] love of disguises which will help and sometimes disconcert his friends. To keep faith with the essential Dr Who character, he is always suspicious of new places, things or people – he is the eternal fugitive with a horrifying fear of the past horrors he has endured, (these horrors were experienced during the galactic war and account for his flight from his own planet). The metaphysical change which takes place every 500 or so years is a horrifying experience – an experience in which he re-lives some of the most unendurable moments of his long life, including the galactic war. It is as if he has had the LSD drug and instead of experiencing the kicks, he has the hell and dank horror which can be its effect.'

Davis' idea of the Doctor changing was inspired in part by the transformation of the lead character in Robert Louis Stevenson's 1886 novella *Strange Case of Dr Jekyll and Mr Hyde* and the story editor felt that the new Doctor should be somebody who directed and guided others. Davis found himself borrowing a lot of Troughton's own mannerisms for the time traveller's new image. He also wanted to inject elements of the character played by James Stewart in the 1939 movie *Destry Rides Again,* a man who would give oblique answers to questions in the form of parables.



When deciding what the Second Doctor should look like, and how he should dress, various outrageous ideas were considered. Should he be in blackface as an exotic character from the Arabian Nights, or a pirate captain, or have the silhouette of the Victorian parliamentarian, Gladstone? A stuttering, upper-class toff? The idea of dark skin, turban and earrings appealed to Troughton who was keen to preserve his anonymity and also his reputation, should the change of actor playing the Doctor be unsuccessful with the audience. Seeing his Doctor as a 'listener' (which would reduce the dialogue he had to learn), Troughton became very confused by some of the contradictory ideas thrown up by the discussions, and sought the help of Gerry Davis to clarify the developments. Following a 'trying on' session at a West End costumiers, Troughton donned a Victorian windjammer captain's costume to appear before head of drama Sydney Newman in a basement room at Television Centre, and gave the Doctor a tough new persona. Newman was unimpressed, and instead suggested that the actor could portray a 'cosmic hobo' – a term which has been used many times since to encapsulate the Chaplinesque figure of Troughton's Doctor. Troughton was shaken by Newman's reaction to the planned character and went to the BBC Club with Lloyd where the two men discussed different ideas for the new Doctor; Troughton in particular suggested toning down the costume and having the Doctor play the recorder... an instrument which he had taught himself in autumn 1960. The director assigned to the Second Doctor's first story was Christopher Barry,

Left: Inside their capsule, the Daleks plot to overthrow the colony.



Connections: Get the point

- The Doctor discovers a knife in the TARDIS chest and recalls his adventure in Palestine in *The Crusade* [1965 - see Volume 5], mentioning the Saracen leader Saladin.

Connections: Dalek metal

The Doctor discovers a piece of metal in the TARDIS which he clearly associates with the Daleks, saying, "Extermination." Later he compares the metal with another piece found by Lesterson and discovers they are the same, confirming the Doctor's suspicions that the Daleks are involved.



who had been associated with the show right back to the first Dalek serial three years earlier. At this point in his career, Barry was keen to work freelance rather than as a BBC staff director, and was wary of becoming too firmly associated with the show, having only directed *The Savages* a few months earlier. He was, however, breaking through into other dramas such as the BBC2 serial *Take a Pair of Private Eyes* recorded in 1965/6. Barry had worked with Patrick Troughton before on the BBC TV soap *Compact* as well as the serials *No Cloak – No Dagger* and *Smuggler's Bay* and the two had become good friends; Barry had also worked with Robert James, whom he cast as Lesterson, many times before, including *Smuggler's Bay*.

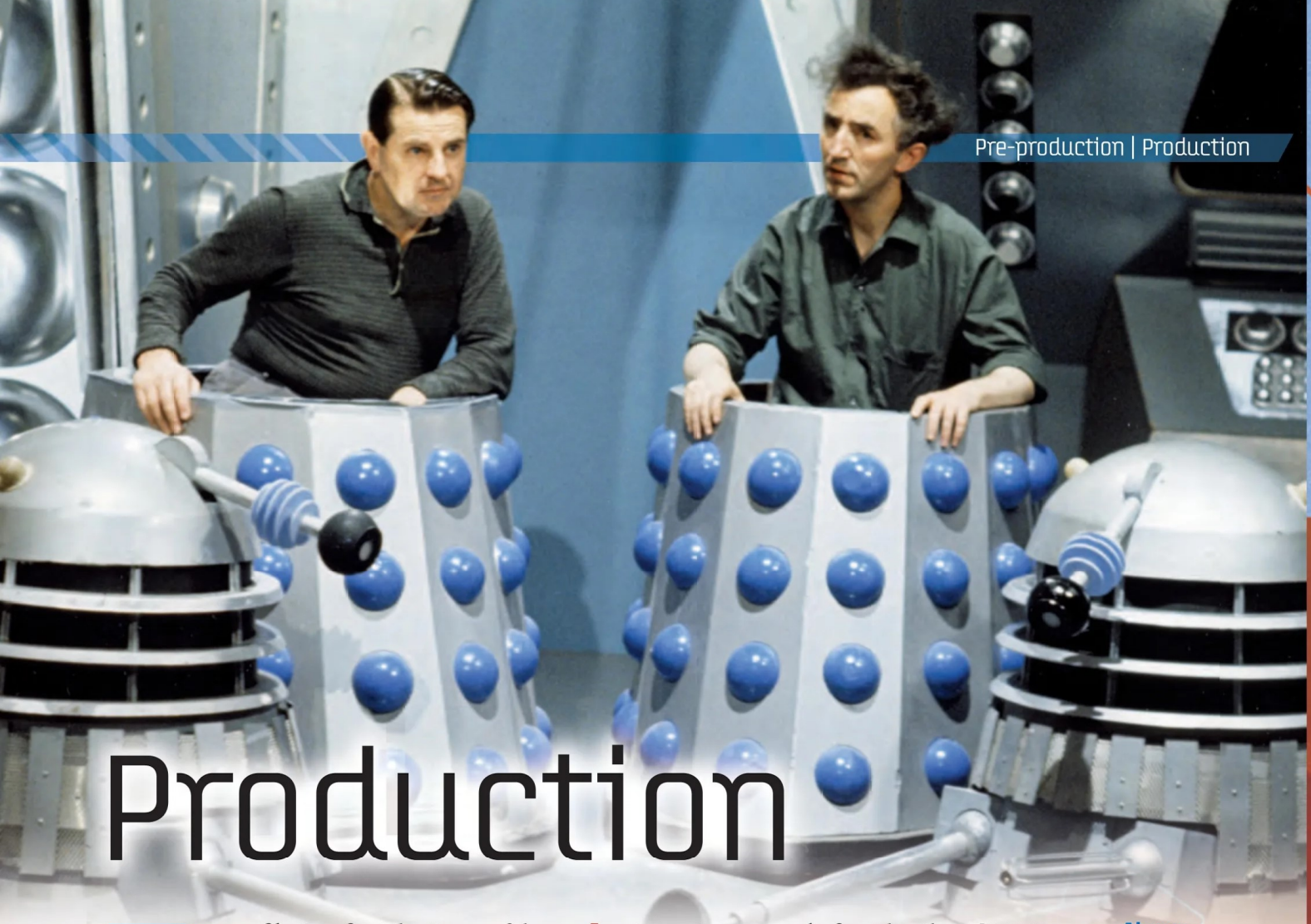
The design crew for the serial comprised Sandra Reid on costumes, who had taken over from Daphne Dare on the show with *The Tenth Planet* [1966 – see Volume 8], Gillian James on make-up, and Derek Dodd – a newcomer to the show whose BBC credits had previously included *Compact, Dixon of Dock Green, Mogul* (and its sequel *The Troubleshooters*) and *The Spies* – on sets.

Right: Polly and Ben are not sure they can trust the new Doctor.



One cost-saving measure for the expensive and futuristic serial was the use of stock music to back the action. Barry returned to the first Dalek serial for much of this and arranged to use elements of the musique concrete score he had hired Tristram Cary to compose – as he had on *The Rescue* [1965 – see Volume 4] and as Michael Imision had on *The Ark* [1966 – see Volume 7]. This was further augmented by other concrete material recorded by Cary for *The Daleks' Master Plan* [1965/6 – see Volume 6]. About 51 minutes of Cary's electronic music was to be used throughout the serial. Brian Hodgson of the BBC Radiophonic Workshop also created 36 bands of special sounds for the serial from September 1966.

Casting the serial, Barry hired Bernard Archard to play the villainous Bragen. Archard was an established character actor in both film and television, notable for his starring role as Colonel Pinto in the BBC's radio and television espionage drama *Spy-Catcher*; Archard had worked on television productions on which Chris Barry had been a floor manager. Nicholas Hawtrey played Quinn, and had encountered the Daleks less than a year earlier while playing Captain Redway in *The Curse of the Daleks* at Wyndham's Theatre. Edward Kelsey, who appeared as Resno, had previously been a slave buyer in *The Romans* [1965 – see Volume 4], also directed by Barry. As for the Daleks themselves, Gerald Taylor, Kevin Manser, Robert Jewell and John Scott Martin had all previously operated the creatures in earlier serials. The Dalek voices were now performed by Peter Hawkins alone, his partner David Graham having moved on to other acting and vocal work. Hawkins pre-recorded Dalek voices at the BBC Radiophonic Workshop on Monday 12 September from 11.30am. ■



Production

Pre-filming for *The Power of the Daleks* took place on Stage 2 of the BBC's Television Film Studios at Ealing from Monday 26 to Wednesday 28 September. The first two days included all the silent model inserts needed for the serial. Most notable of these was the Dalek production line sequence from Episode Four where toy push-along Daleks (manufactured by Herts Plastic Moulders in 1965 and purchased from Woolworths) were used on a 12-foot conveyor belt, along with actor Robert James as Lesterson for live inserts in Episodes Four and Five. Two of the four full-size Dalek casings that appeared in the serial had been built originally in 1963 and 1964 for the first Dalek story, *The Mutants (AKA The Daleks)*, undergoing various modifications for their subsequent appearances. A third was assembled from elements made for *The Dalek Invasion of Earth* while a fourth was a 'stunt' prop made for *The Chase* [1965 – see Volume 5] from moulds created for the 1965 movie *Dr Who and the Daleks*. The four casings were repainted in their silver and blue livery from the earlier stories, although a darker shade of blue was used. However, the eye stalk and weapon arm were both redesigned. The eye stalk was modified so that it was no longer illuminated, although one of the original 1963 Daleks still had an electrically operated contracting iris. The gun sticks were simplified, omitting the perspex octagons that supported the wires around the main barrel.

Derek Dodd and his design team also provided the actual Dalek mutations placed in the newly cast casings, a lump of green latex with tentacles. The top of a Dalek casing was then lowered on to the base, this being a lightweight prop without either arm. The embryos were scooped up by one Dalek given a modified arm to

Above: Daleks with their tops off. Operators Robert Jewell and John Scott Martin are revealed.



Above: Patrick Troughton takes his first steps as the Doctor, on the set of the mercury swamp.

replace the suction cup with a sieve-type affair. The completed Daleks emerged from the conveyor belt exit, shot in such a way that it gave the impression that there were considerably more Daleks than just the four actual props.

The filming on the Wednesday was dedicated to the destruction of the Daleks in Episode Six. Some of the Daleks used were lightweight props built by the design team, whereas others were the four occupied casings fitted with pyrotechnics. John Scott Martin and Kevin Manser were to collide in two casings and were rigged with respirator masks, enabling them to breathe when smoke canisters were triggered. One detonation went wrong and a stray spark melted the back of Manser's nylon shirt. Daleks were filmed crashing into one another, colliding with instrument banks, spinning crazily and emitting smoke, crashing into pillars on the conveyor line, and blasting from the conveyor doorway. The model stage of the conveyor was also destroyed. For the various production days, press photographers from the *Observer Colour Magazine* was present to take colour shots of the Daleks in action. The BBC was unhappy when a shot of Robert Jewell and John Scott Martin sitting in their topless Dalek casings during rehearsals was printed in the finished article, *Why Dr Who Needs the Daleks*, some time later. Until then, the myth had been maintained that the Daleks might be remote controlled, this being the role of those credited on the shows as 'Dalek Operators'. During filming, one of the Dalek operators was accidentally sent home early and so visual effects assistant Alan Whibley replaced him inside the casing for the rest of the day.

Inside the capsule, Dodd had the sets constructed using metallic plate covers from a catering firm as Dalek instruments, along with other equipment hired from a firm called Trading Post run by Bill King. Interior doors were pivoted at the lower corner and built of heavy blockboard, their fan operation and shape emphasising the size of the Daleks, as had been the case with the doors in the early Dalek serials.

Film editing took place from Monday 3 October to Friday 7 October, with the final editing day also used for dubbing.

On Friday 7 October, Sydney Newman requested changes to the script regarding the Doctor's characterisation. By this time, David Whitaker was unavailable to carry out any further revisions due to other work commitments, including his post as chairman of the Writers' Guild. Gerry Davis was busy working on the script for the preceding serial, *The Tenth Planet* as its writer, Kit Pedler, was new to television scripting. Also the following serial, *The Highlanders* [1966/7 – see page 48], was about to lose its writer, Elwyn Jones, due to his commitments on the second series of *Softly, Softly.* Davis sought the help of Dennis Spooner, who was 'between shows' at ITC where he had been assisting Nation on *The Baron.* He had created the format of a new show called *McGill* (latterly retitled *Man in a Suitcase*) for ITC with Richard Harris, but was not involved in the show any further when shooting began in August 1966. Instead he started to develop his own ITC fantasy adventure *The Champions* which was not due to start shooting at ABPC Elstree until February 1967.

Spooner and Whitaker

An agreement was made with Whitaker's agents on Monday 10 October that another writer should be allowed to do the redraft while Whitaker retained sole credit, and Davis made the formal request to Spooner on Wednesday 12 October. However, Spooner had already begun work on the rewrites over the weekend and delivered new versions of Episodes One and Two on Thursday 13 October. Because of the rewrites, it was agreed to delay the recording of *The Power of the Daleks* by a week.

Spooner, who was also a former *Doctor Who* story editor and had taken over from Whitaker, found that Whitaker had written his scripts without any specific Doctor in mind. Although he had known that William Hartnell would not be continuing as the lead, the new Doctor had no defined character. The story was very close to the ideas that Whitaker had discussed with Nation in that the Doctor was not central to the story and had little impact on the plot involving the Daleks.

Spooner met with Troughton to discuss the way he wanted to play the Doctor, learning that the actor favoured the comic approach. Armed with the younger Doctor's new eccentricities, Spooner inserted these into the script, and at the same time trimmed down Whitaker's loose writing since all the scripts were over length. No date for the setting of the story was given in the script other than the future, but later BBC documentation was to define it, somewhat arbitrarily, as 2020 AD, a date which was also announced on the BBC trailer for the serial.

For the transformation of the Doctor, the camera script noted 'Doctor Who has fallen to the floor, his face has changed,



Below: "Don't look in my diary!"

Connections: Great explorer

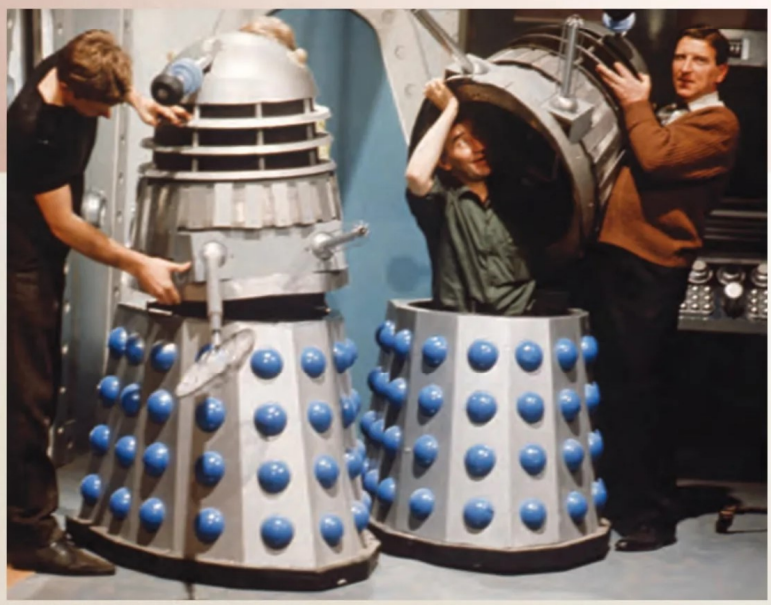
- When Ben uses Cockney rhyming slang and calls the Doctor "my old china", the Doctor recalls that he went to China once and met Marco Polo, the Venetian explorer. This is a reference to the events of *Marco Polo* [1964 – see Volume 2].



his white wig is now streaked with black. The face mixes to an even younger face.' When the Doctor gets up, 'We see that the clothes the Doctor wears underneath his cloak are several sizes too big for him, they are shapeless and baggy, an extravagant bow tie is tied around his neck. The loose jacket has a vast number of pockets.' In the camera script for Episode One, the Dalek creature was described as 'a strange horrifying claw-like appendage'. At the start of Episode Two, the Doctor addressed Ben as 'lad' and in the camera script for Episode Three, the Doctor's movements were often described as 'shuffling'. One of the main cuts which Spooner made was the scene with the Doctor and Ben using the medical centre machine in Episode Three; this was much to the relief of Christopher Barry who had felt this sequence had dragged the plot to a standstill.

Patrick Troughton was made extremely welcome to the show by all concerned, particularly his co-stars Anneke Wills and Michael Craze who had joined the series the previous May. They spent a lot of time together off-set getting to know each other and drinking in pubs in Fulham, where the two young artistes lived. Troughton was, however, rather concerned by the large amount of Sherlock Holmes-like dialogue which he felt he had to learn for this serial.

Below: Back to work!



Having recorded a Third Programme item for BBC radio entitled *A Christmas Trifle* on Sunday 2 October (for broadcast on Monday 2 January 1967), Troughton undertook his first studio recording as the Doctor at Riverside Studio 1 on Saturday 8 October for *The Tenth Planet* Episode 4; at this stage, *Doctor Who* was running three weeks in advance of transmission, but with the delay of Troughton's first full episode from Saturday 15 to Saturday 22 October, this margin was to be reduced to two. This delay meant that the cast members were all paid an extra week for the serial.

Rehearsals for the serial took place at St Helen's Church Hall in St Helen's Gardens, London and ran from Tuesday to Friday each week prior to recording. Anneke Wills celebrated her 25th birthday on Thursday 20 October, during rehearsals for Episode One.

Recording took place on six consecutive Saturdays at Studio 1 of the BBC's Riverside Studios. The first five episodes were all videotaped between 8.30pm and 9.45pm.

Episode One was recorded on Saturday 22 October, just two weeks before transmission. Photographers for BBC publicity, *Radio Times* and other media publication were on hand to take pictures. On Troughton's first full recording day, Anneke Wills and Michael Craze sprung a joke on Troughton. Wills had arranged for some T-shirts to be specially printed, and when she and Craze emerged from the

TARDIS, their chests all bore the legend 'Come back Bill Hartnell – All is forgiven'. However, the joke was misjudged and Troughton's feelings were hurt... but not for long as soon Craze and Wills joined him in his dressing room with three glasses and a bottle of Teacher's whisky. In the coming weeks, Troughton's friendship with Wills and Craze grew and his insecurity diminished as he bounced new ideas for the Doctor off his co-stars. There were various ad-libs by the regulars regarding the new Doctor's eccentricity, notably the "Lesterson listen" tongue-twister, the Doctor and Ben's, "Oh no no no"/"Oh yes yes yes" about Polly's disappearance and the Doctor's, "Intrusion? No intrusion!" The trio would drive home together after rehearsals, stopping off at Finch's Wine Lodge in Fulham for a quick drink.

Cosmic hobo

The look of the 'cosmic hobo' also demanded considerable attention, being a shabby comedic parody of Hartnell's recognisable dark jacket, tie and checked trousers. Initially, Troughton was offered a large scruffy wig, which made him look like a dark-haired version of Harpo Marx. This was soon abandoned when Wills and Craze saw it for the first time, and just found it too ridiculous for words. The costume that the Doctor was to adopt in his new body was arrived at by incoming costume designer Sandra Reid.

To maintain direct continuity with *The Tenth Planet,* Polly retained her red costume and Ben his beige pullover and black trousers for the first part of the episode. Shedding his cloak, the Doctor revealed that his clothes had also undergone a metamorphosis with the Doctor already clad in his new costume – except for the black jacket which he found in a storage trunk. His new outfit consisted of a loose blue short-sleeved shirt, a small dark bow-tie with white spots held in place by a pin, and a pair of loose and baggy trousers with a loud brown check held up by a thick brown leather belt and a pair of wide red braces emblazoned with the golden shapes of diamonds, clubs, crescents and flowers. The final touch was a dark Paris beau-style hat. Two new personal items for the Doctor were introduced: a striped recorder with a tassle – which Troughton could just about play – and a 500 Year Diary. One of the tunes which Troughton would play on the recorder in Episode One had been improvised by one of his sons and he attempted to get a credit for them on the programme.

The opening captions for serial title, episode number and writer were shown over a shot of the Doctor's new face as it stabilised with a 'black edge generator' simulating the end of the transformation process on a shot of Troughton. The TARDIS control room set constructed for Episode One was smaller than previously, with two real walls and two photographic blow-ups. For the shot where the Doctor saw his old reflection in the mirror, inlay



Above: Patrick Troughton had taught himself to play the recorder.



Right: The Daleks are armed, dangerous and on the rampage.

was used to place a photograph of William Hartnell taken the previous Saturday into the picture, fading it away to show Troughton's features.

The mercury swamps of Vulcan consisted of silver rocks with small pools between them, plus one working geyser activated by a steam jet. Low-lying smoke from dry ice was blown across the set. There were two recording breaks scheduled for Episode One; the first came before the group scene in Lesterson's laboratory to allow Michael Craze and Anneke Wills to change into blue versions of the colonist outfits. Derek Dodd also made great use of painted backdrops in the Vulcan colony. A large window across the rear of Lesterson's laboratory gave a view across gantries of the settlement, and landscape paintings appeared outside the circular windows of the various colony locations, such as the rest room allocated to the Doctor and his companions. When lit in different ways, these could indicate varying times of day on Vulcan. The colony was generally depicted as small and cramped which added to the feeling of being trapped by the Daleks in the later episodes.

The large prop of the Daleks' capsule in Lesterson's laboratory was built from spray-painted corrugated PVC sheets and had a false hinged frontage. The second recording break came before the final scene in the capsule so that the scene crew could open the nose-cone of the capsule prop and let the cameras record the scene inside. Two empty Dalek casings (comprising elements of a 1963 Dalek and the 1965 stunt prop) were revealed at the end of the episode, both covered in cobwebs, and the latex Dalek creature appeared very briefly. The closing credits rolled over a shot of the Dalek claw which faded out to black. This first episode overran its time limit slightly to 25 minutes 43 seconds.

An oversight meant that Tristram Cary was not credited on the closing roller caption for the first two episodes.

Episode Two was recorded on Saturday 29 October; the recording schedule had no breaks, just two run-ons where taping continued but an edit would be made to remove the break from the completed programme. The opening captions were shown over a shot of the Daleks inside the capsule, and the recording again saw the use of a circular mask on the camera and an inlay shot to show Resno and later the Doctor as seen from the revived Dalek's point of view. The extermination of Resno was accomplished by the usual over-exposure technique which made the videotape image appear negative.

The episode saw the introduction of the communications room, which made use of the radar screen from Snowcap Base's tracking room in *The Tenth Planet*. Episode Two featured three Daleks, only one of which (a 1963 prop) was occupied and which had its gun arm removed for the final scene of the instalment. Peter

Connections: Condiment creatures

Kebble refers to the Daleks as "big pepper pots". It's commonly believed that the design of the Daleks was inspired by a pepper pot, but designer Raymond Cusick said it might well have been a salt pot.



Hawkins joined the cast to deliver the creature's dialogue to close the episode, with Gerald Taylor activating the casing. The closing credits rolled over a close-up of the servile Dalek which faded to black. On the recorder, Patrick Troughton played *Mr Sludge the Snail*, a tune composed by BBC Schools radio producer Jenyth Worsley.

Episode Three was recorded on Saturday 5 November, a few hours after the first episode of the serial had been screened on BBC1; Troughton had been so nervous that he refused to watch the transmission. The inlay effect for the Dalek's point of view was again used to show the Doctor challenging the creature in the first scene. Three Daleks were used and all occupied on this occasion, with the other two having their weaponry removed before the final scene was recorded.

Episode Three was planned for recording with four tape run-ons and no breaks. The title, writer and episode captions were superimposed over a shot of the group on Hensell's terrace facing the Dalek and the closing credits rolled over a shot of the three chanting Daleks, fading to black. The instalment also featured Troughton playing the traditional song *O Can Ye Sew Cushions?* on the recorder.

Following some filming by Troughton, Wills and Craze on the next serial *The Highlanders* at Ealing on Friday 11 November, Saturday 12 saw the taping of Episode Four. Polly did not appear in this episode, allowing Anneke Wills to take a holiday during the preceding week. Hensell's terraced office saw the addition of communications set to link Bragen with the colony governor at the perimeter stations. This miniature monitor fed input to another camera of Peter Bathurst against a painted backdrop.



Connections: Just testing

- Demonstrating the Dalek's knowledge of physics, Lesterson instructs it to explain the first law of thermodynamics, which is a version of the law of conservation of energy adapted for thermodynamic systems. It basically states that energy can be transformed but not created or destroyed.

Opening credits

Episode Four was taped with only one recording break after the scene of the Doctor and Ben examining the notice board. The opening captions were shown over a shot of the three Daleks as Lesterson approached them, and the closing roller began over the film sequence of Lesterson watching the Daleks inside the capsule.

At the start of the following week Troughton, Wills and Craze were absent from rehearsals for a few of the days while filming for *The Highlanders*. While Troughton and Wills rejoined rehearsals for *The Power of the Daleks* following location work at Frensham Ponds on Monday 14, Michael Craze continued filming for *The Highlanders* at Ealing Film Studios on Wednesday 16 as he was not required for the studio recording, Ben being absent from Episode Five.



Left: Polly learns to like the new Doctor.

THE POWER OF THE DALEKS

STORY 30



Right:
The Doctor is not content to sit around and wait.

For the recording of Episode Five on Saturday 19 November, the opening captions were shown over the film reprise of Lesterson in the capsule. The inlay technique was used to show a terrified Lesterson ordering a Dalek off the governor's terrace, and the extermination effect was used for both the death of Hensell and the Dalek's attempt to blast out through the laboratory door. A recording run-on and tape edit was scheduled for the scene where Bragen inserted the gun arm into his obeying Dalek. All four Daleks were used, along with about 10 photographic blow-ups mounted on hardboard for the cliffhanger, over which Peter Hawkins' voice was echoed and overlaid several times. The closing roller began over the film sequence of the Daleks leaving the capsule.

It was decided that *Doctor Who* should have some new opening credit titles to update the look of the series, and it was originally planned to film these on Saturday 26 November in Riverside Studio 1, concurrent with the film recording of the final episode of *The Power of the Daleks*. Eventually, the proposed new titles were filmed in Studio 2 at Television Centre on Friday 9 December.

Michael Craze rejoined the cast for the rehearsals of the final episode of the serial on Tuesday 22 November. However, before this the regulars ventured out on location again to film a new concluding scene for *The Highlanders* on Monday 21 November.

Studio work on *The Power of the Daleks* concluded with Episode Six on Saturday 26 November; unlike the earlier episodes which were recorded direct onto 405 line videotape, this instalment was captured on 35mm film from the output of the electronic cameras. The episode was scheduled for 8.30pm to 10pm due to the number of effects used in it. The opening captions were shown over the film sequence reprise of the Daleks in the capsule prior to their attack. The episode made great use of both the Daleks' extermination effect for the battle scenes, and the inlay effect for the Dalek viewpoint of Valmar and Janley prior to and during the massacre. For this recording, Kevin Manser was not available, and his place in a Dalek casing was taken by Nicholas Evans, who had previously operated a Dalek on *The Dalek Invasion of Earth*.

New Doctor Who

There were five recording breaks during the taping of Episode Six; the first of these was to set up the corridor scene in which the Daleks attacked the Doctor's party, the second to set the rebels' barricades into the corridor set, the third to allow Nicholas Hawtrey and Richard Kane to move from the showdown in Hensell's office to the wrap-up scene in Lesterson's lab, the fourth to let Troughton, Wills and Craze move from the lab set to the mercury rock field and the final one to remove the TARDIS prop and have the ship dematerialise.

The final Dalek to be seen standing beside the TARDIS had a melted dome and midriff sitting atop a standard Dalek base, with a steam jet secreted inside it. As the TARDIS vanished courtesy of the inlay technique (ie a still of the TARDIS placed over a shot of the swamp set), the Dalek's eye stalk rose slowly upwards while the notes of the Doctor's recorder hung in the air during the ship's dematerialisation. The closing rollers appeared over the shot of the wrecked Dalek on the surface of Vulcan which faded to black. The episode ended with a caption slide reading 'Next Week: *Dr Who and the Highlanders*'. As with Episode Two, the Doctor played *Mr Sludge the Snail* on his recorder.

After recording completed, a new version of the Doctor's character outline was issued on Monday 28 November (alongside notes on the new companion Jamie) entitled *The New Doctor Who*: 'The new Doctor is younger than the former (Hartnell) characterisation. He is more of an enigma, using humour to gain his ends rather than direct confrontation. His clowning tends to make his enemies underrate him and his obsession with apparent trivialities, clothes, novelties of all kinds, etc., is usually a device to give him time to examine a newly discovered clue. With Ben, Polly and Jamie, he is cryptic, oblique and mysterious, preferring (like Sherlock Holmes) to keep his conclusions to himself and let the others theorise about the situation. However, we must feel that there is a keen purpose in all he does (if we can spot it!) and that he can flare into direct action and dominate the scene when necessary. For some serials he uses disguise and appears in outfits ranging from an old woman to a German doctor of the eighteenth century (these though must always be discussed with the story editor so we don't have him going into costume in every serial). His disguise is that of a Scarlet Pimpernell [sic] and used for the same purpose. Perhaps his chief attribute is an avoidance of the cliché and obvious. His attitudes to any given situation are off-beat and unpredictable. Sometimes this leads to misunderstandings with his companions who consider him to be favouring the "wrong side". Ultimately we see his action to be the right one and understand his line of reasoning, but in the process he can revitalise many a familiar situation. When he has achieved the desired result and is congratulated by the others, he invariably looks puzzled: Did he really do that? And if so how? Perhaps the others can explain how he did it? His companions are therefore never quite certain if he has won his battle etc, by accident or design and this sometimes leads to a "Pied Piper" ending, with the people he has saved rejecting him because of his manner and his refusal to accept their gratitude. As with his fellow time travellers (and the viewers!), he wants them to think for themselves and stand on their own two feet, instead of putting a statue to their deliverer in the market place and making the same mistakes again.' ■

PRODUCTION

Mon 26 - Tue 27 Sep 66 Ealing Film Studios Stage 2: Capsule Interior

Wed 28 Sep 66 Ealing Film Studios Stage 2: Exploding Daleks

Sat 22 Oct 66 Riverside Studio 1: Episode One

Sat 29 Oct 66 Riverside Studio 1: Episode Two

Sat 5 Nov 66 Riverside Studio 1: Episode Three

Sat 12 Nov 66 Riverside Studio 1: Episode Four

Sat 19 Nov 66 Riverside Studio 1: Episode Five

Sat 26 Nov 66 Riverside Studio 1: Episode Six



Post-production

In editing, one slight cut was made to Episode Two – the very start of the scene where the Dalek is tested by Lesterson and Janley.

One small cut was made in Episode Four to the scene where the Doctor and Ben visit Bragen. Bragen explains that the colony is becoming very slack and he is bringing in new methods to give people leadership. "It depends on what kind of leadership, doesn't it?" says the Doctor.

Publicity

- *Radio Times* was quick to promote the new serial, but for some reason not the new Doctor. A brief mention was made of Troughton's arrival in the article *The Daleks Are Back,* but the black-and-white cover of the 5-11 November, 1966 issue depicted the three Daleks in their capsule with the caption *Daleks Are Back On BBC-1.*

- BBC1's *Junior Points of View* tantalisingly repeated the Doctor's transmutation scene on Friday 4 November to whet appetites for the next day.

- There were various newspaper items to promote the new serial and the new Doctor. On Saturday 5 November, *The Times* ran a photograph of the new Doctor studying his diary after arriving on Vulcan's barren surface. *Dr Who... 200 Years Younger* was the title of an item in the *Daily Express*, illustrated by a shot of the recorder-playing Doctor; the text explained: 'The intrepid doctor is supposed to be 900 years old. So the BBC is knocking a couple of centuries off his age to explain the change of actors.' A similar shot of Troughton adorned the front cover of the *Daily Mirror* with the caption *Enter the New Dr Who* which also informed viewers that that evening's Doctor would be a couple of centuries younger.





THE DALEKS ARE BACK

as Polly and Ben soon find out in tonight's new adventure

1 5.50

EVENTS move too fast for the Tardis travellers to puzzle long over the apparent change in Dr. Who—for in today's episode they face the greatest and most indestructible enemy—the Daleks. Other menaces such as the War Machines, the blonde Drahavians, and the ant-beetle Zarbis have all been overcome—but not the Daleks.

Many times in the past the Doctor has appeared to be the victor, to have destroyed the Daleks for ever, but the power of evil they represent has proved too strong for them to perish entirely. They always return more terrible than before and pledged to the Dalek law which says that 'all human beings must be ex-ter-min-ated.'

In this new six-part adventure set on the planet Vulcan, a colony of Earth, the Daleks emerge in a new guise. They are supposedly obedient and servile to their masters on Vulcan. But the Doctor knows the Daleks and realises their potential threat. He senses treachery and danger. But will the leaders of the planet heed his warnings?

Patrick Troughton, well known to children viewers for his role as Paul of Tarsus, appears in this serial as the new Dr. Who. Bernard Archard, who played Colonel Pinto in the *Spyratcher* series, appears as Bragen, Chief of Security in the colony.

The voices of the Daleks are again spoken by Peter Hawkins who has recorded between 800 and 900 television programmes. And Christopher Barry, who was responsible for bringing to the screen the first Daleks, returns to direct the new adventure.

Above: *Radio Times* feature for *The Power of the Daleks.*

- The programme listing in *Radio Times* for Episode Two incorporated a small picture of the new Doctor in the TARDIS.

- Part way through the broadcast of *The Power of the Daleks, Daleks' Invasion Earth 2150 AD* appeared in truncated form on the BBC Light Programme on Friday 18 November as part of the *Movietime* series which showcased movie soundtracks.

Left: The return of the Daleks promoted on the cover of *Radio Times.*

Broadcast

- Opposite the new-look *Doctor Who,* ATV London and Southern continued to transmit *Professional Wrestling,* while ABC in the north and midlands dropped Hughie Green's *Opportunity Knocks!* back to a later slot in the evening and brought forward *Batman* to run directly opposite *The Power of the Daleks* from Episode Four. The viewing figures were generally an improvement on those for *The Tenth Planet,* which in turn had seen a vast increase since *The Smugglers,* but the Audience Appreciation Index was still lower than had been the case for both the 1963/4 series and the 1964/5 series.

- Following the broadcast of Episode One, it was realised that Tristram Cary's music credit had been omitted; with Episode Two already taped, the soonest this could be included on the closing roller was Episode Three and so Episode Two's broadcast concluded with a voice-over credit from the continuity announcer.

Below: Riveting reading!



- At the BBC Programme Review Board on Wednesday 16 November, Patrick Troughton was compared with William Hartnell by the BBC executives. The assistant head of the light entertainment group felt that Troughton was "excellent" but showed up weaker cast members; head of drama serials Shaun Sutton agreed.

- Ann Purser of *Television Today* looked at Episode Two of the serial in her review *Dr Who strikes a good balance* on Thursday 17 November; she wrote: 'I like the new clownish Dr Who with his bizarre clothes and 500 year diary. The character in two episodes is already positively developed and underlined. Patrick Troughton (looking unnervingly like an unpressed Robert Kee) seems to have an extra dimension.' She also noted how the Daleks remained terrifying.

- In *The Listener*, critic JC Trewin noted on Thursday 24 November, 'The Daleks are back in a new *Doctor Who*. Having seen only the first instalment, I am not yet fully adapted to Patrick Troughton. Younger than William Hartnell whom he has succeeded, he is apparently just as able to deal with capsules found in a mercury swamp on Vulcan; with sinister silent Daleks (but now they are on the move); and with a clammily glittering semi-octopus that I last saw as it slithered towards the credit titles.'



Left: Climbing into a Dalek.

- In *Radio Times* for 26 November to 2 December 1966, *Points from the Post* summed up a number of missives on the subject of the new Doctor. G Howard of London congratulated the production team since Troughton had 'dragged the programme out of the unfortunate mess it had degenerated into'. However, Mrs Estelle Hawken of Wadebridge described the change as 'stupid nonsense' asking, 'Why turn a wonderful series into what looked like Coco the Clown?' A Knox of New Malden simply wrote: 'Thank you, William Hartnell, for providing us with three most enjoyable years as the delightful *Dr Who*.'

- By the time of the BBC Programme Review Board on Wednesday 30 November, controller of programmes (television) Huw Wheldon felt that the serial was going well... and discovered that, as he suspected, a number of the Daleks were in fact made of cardboard.

- An Audience Research Report issued on Monday 12 December summarised the comments of 217 viewers of Episode Three of the story. The serial was not enthusiastically received, although the Daleks were as popular as ever in spite of comments that their novelty was now wearing thin. Some commented that they did not like the new Doctor ('didn't seem right somehow') and that they now enjoyed the series less than before. Troughton was seen as being wasted in the role by some viewers and the new emphasis on comedy from the Doctor was unpopular, as was his costume. A few found the changes refreshing and wanted to see how Troughton would settle into the role.

- At the end of the serial, JC Trewin returned to *Doctor Who* in the pages of *The Listener* (Thursday 15 December): 'I have had a few worries with Doctor Who and the newest school of Daleks. "Have-you-fin-ished-your-li-quid?" asked the waiter Dalek (November 26th) with the antennae twitching above the conning-tower and a voice like the sound of a poker rattled along railings. I continue to sigh for William Hartnell (our new man on Vulcan lacks the old caressing note), but all is nearly well while we have the Daleks – recognised by somebody in one episode, and with a belated shock, to be "evil".'

- The serial was purchased by ABC in Australia in June 1967, screened uncut with a G rating from July to August 1967 and repeated in May 1968. New Zealand purchased it in March 1969 for screening from August to December 1969; these films were then sent on to Singapore in January 1972.

- The serial is currently not represented in the BBC Archives. However, both



Right: The Doctor and his friends discover the dormant Daleks.

the *Blue Peter* edition of Monday 27 November 1967 and the *I Don't Like My Monsters to Have Oedipus Complexes* edition of *Whicker's World* shown on Saturday 27 January 1968 include a 21-second sequence from the very end of Episode Five with the Daleks chanting their battle cry.

- During research for the documentary *30 Years in the TARDIS* in November 1993, a VHS tape of extracts concerning the BBC Radiophonic Workshop was given to director Kevin Davies and included a clip of the Daleks exploding from Episode Six; this was found as a film insert from an edition of the BBC1 children's magazine *Tom Tom* broadcast on Tuesday 26 November 1968.

- In 1995, an extract of the programme *Perspectives* from *C for Computer*, an ABC documentary broadcast on Wednesday 29 May 1974, was returned to the BBC; this included extracts of the Dalek production line from Episode Four, and clips of the Daleks in Lesterson's laboratory and the Daleks entering the capsule in Episode Five.

- Assorted silent clips filmed on 8mm cine film from an Australian broadcast of the serial included extracts of the Doctor with Polly and Ben in the TARDIS at the start of Episode One, the Doctor in the Vulcan colony from Episode One and various elements of Episode Two including Polly trying the Doctor's tongue-twister, the death of Resno and the cliffhanger.

- A BBC1 trailer for Episode One which was originally broadcast on Friday 4 November 1966 was located in October 2003. A further 20 seconds of extracts from Episode Four were located in 2005 when they appeared in an edition of *Sunday Past Times* on Sunday 11 September; these had been taken from a 16mm insert for *Tomorrow's World* broadcast on Wednesday 28 December 1966.

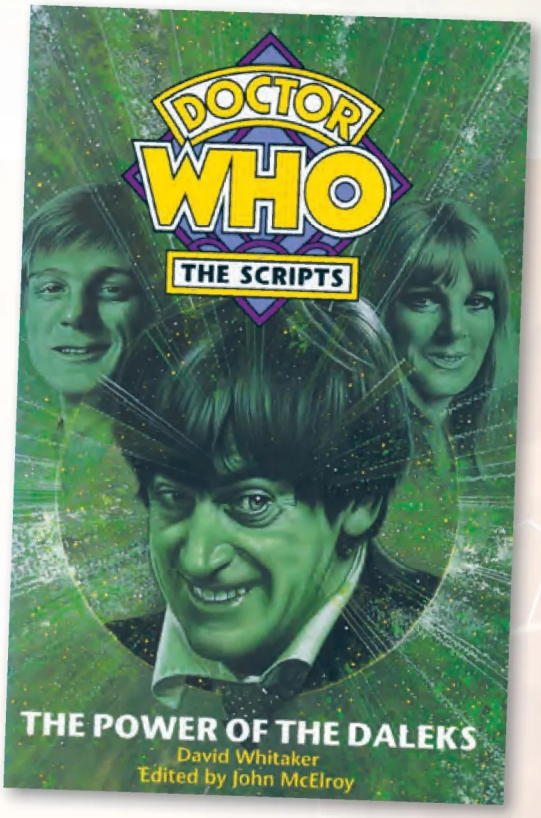
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode One	Saturday 5 November 1966	5.50pm–6.15pm	BBC1	25'43"	7.9M (44th)	43
Episode Two	Saturday 12 November 1966	5.50pm–6.15pm	BBC1	24'29"	7.8M (50th)	45
Episode Three	Saturday 19 November 1966	5.50pm–6.15pm	BBC1	23'31"	7.5M (52nd)	44
Episode Four	Saturday 26 November 1966	5.50pm–6.15pm	BBC1	24'23"	7.8M (50th)	47
Episode Five	Saturday 3 December 1966	5.50pm–6.15pm	BBC1	23'38"	8.0M (48th)	48
Episode Six	Saturday 10 December 1966	5.50pm–6.15pm	BBC1	23'46"	7.8M (37th)	47

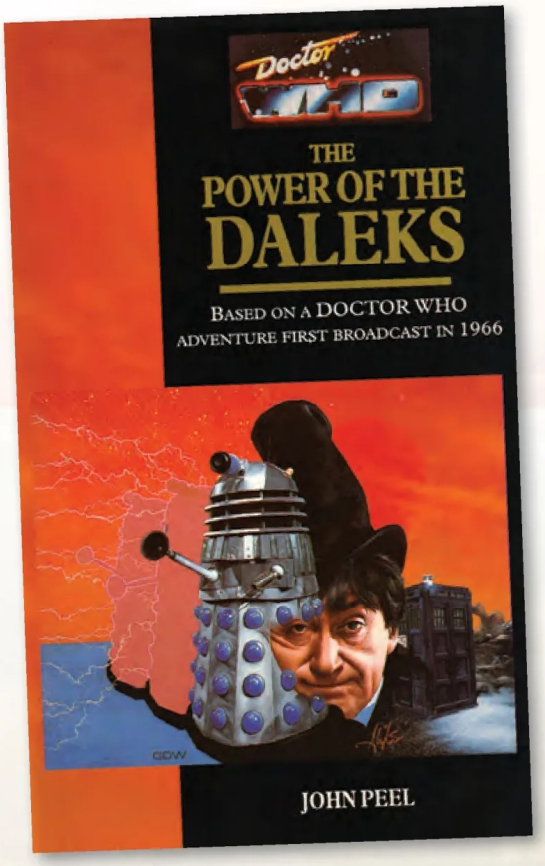
Merchandise

Colour photographs of the serial taken during production and held by the Topham Picture Library were made available for sale by Visual Imagination in 1990. A set of transcribed scripts of the finished programme, based on the camera scripts, were published as *Doctor Who: The Scripts – The Power of the Daleks* by Titan Books in March 1993; the scripts were edited by John McElroy and the cover was by Alister Pearson. The serial was not novelised for many years until a suitable deal could be struck with Terry Nation and the estate of David Whitaker. John Peel wrote *Doctor Who – The Power of the Daleks*, working from Whitaker's draft scripts in places and adding various new elements of his own such as a UNIT team arriving at the Snowcap Base, IMC's influence on the Vulcan colony and a female medical officer called Thane. Published in paperback by Virgin's *Doctor Who* Books imprint in July 1993, the novel boasted a cover painting by Pearson and was number 154 in the *Doctor Who* Library.

The soundtrack of the serial, with Tom Baker providing narration written by Eric Saward (recorded on Monday 17 May 1993), was issued in August 1993 on twin cassette by the BBC Radio Collection in its *Doctor Who: The Missing Stories* range. A revised and improved soundtrack with narration from Anneke Wills was then issued

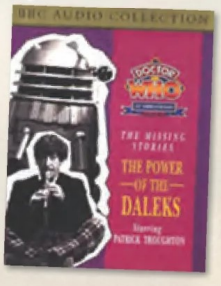


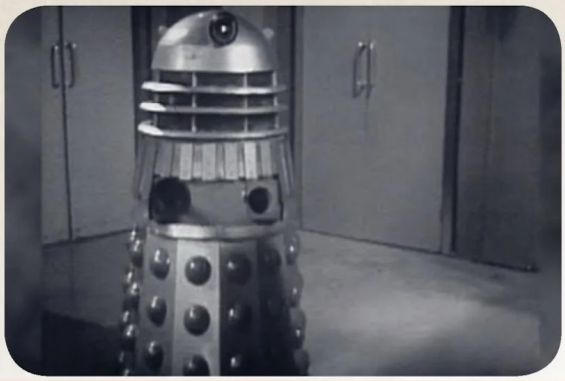
Left: Alister Pearson's cover for Titan's script book of the story.



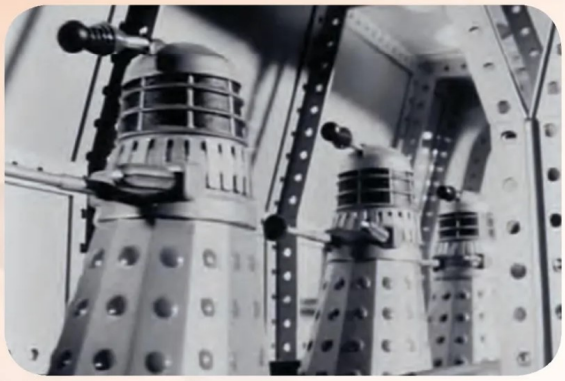
Far left: John Peel's Virgin Books novelisation.

Below: 1993's cassette release of the soundtrack.





Right: Surviving footage from *The Power of the Daleks* in the DVD documentary *The Dalek Tapes*.



Far right: The 2004 release of the soundtrack to the story.

on CD as part of *The Daleks* tin by BBC Audiobooks in November 2003; this was subsequently released individually in August 2004 and included in *Doctor Who: The Lost TV Episodes – Collection Three: 1966-1967* in August 2011.

A figure of the Second Doctor from the serial was issued by Harlequin in 1997.

The documentary *The Missing Years*, released as part of *The Ice Warriors Collection* on VHS by BBC Worldwide in November 1998, included extracts from *C for Computer*, *Blue Peter*/*Whicker's World* (the Daleks preparing for battle at the end of Episode Five) and *Tom Tom* as well as elements of the 8mm TARDIS scenes from Episode One which had been dubbed with the correct audio. *The Regeneration* and *Doctor's Transitional Trauma* sound effects were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. These items also appeared on the 11-CD *Doctor Who: The 50th Anniversary Collection* from Silva Screen in 2014.

The surviving footage from *The Power of the Daleks* was included on the BBC's 2004 DVD release, *Lost in Time*. Two further clips, discovered after the release of *Lost in Time,* were included as part of *The Daleks Tapes* documentary on the 2006 DVD release of *Genesis of the Daleks* [1975 – see Volume 23].

Talking Daleks

A reconstructed soundtrack of *The Power of the Daleks* was released on mp3-CD by BBC Worldwide in June 2005. It featured sounds and pictures and was narrated by Anneke Wills.

Product Enterprise released its Micro Talking Dalek figures in October 2006. They came in eight different colours, including the blue and silver models seen in *The Power of the Daleks*. A small button on the base made the Dalek speak when pressed. Phrases included: "Under attack!", "Dalek sensors indicate presence of Time Lord" and "You cannot escape the power of the Daleks". Talking Dalek action figures from *The Power of the Daleks* were available from Character Options in July and August 2012.



The Stamp Centre printed stamp covers for *The Power of the Daleks* in January 2008 with a limited 1,000 copies signed by Anneke Wills.

In November 2016, BBC Worldwide released a newly animated version of *The Power of the Daleks*, utilising the off-air soundtrack recording. All six episodes were first made available online from BBC Store. ■

Cast and credits

CAST

Patrick Troughton Dr Who

and

Anneke Wills Polly [1-3,5-6]

Michael Craze Ben [1-4,6]

with

Bernard Archard Bragen

Robert James Lesterson

Martin King The Examiner [1]

Nicholas Hawtrey Quinn

Pamela Ann Davy Janley

Peter Bathurst Hensell

Edward Kelsey Resno [2]

Richard Kane Valmar [3-6]

Steven Scott Kebble [4-6]

Peter Forbes-Robertson [4-6], **Robert Russell** [5-6], **Robert Luckham** [5] Guards

Gerald Taylor [3-6; uncredited on 2], **Kevin Manser** [3-5; uncredited on 6], **Robert Jewell** [3-6], **John Scott Martin** [4-6] Daleks

Peter Hawkins

..... Daleks Voices [3-6; uncredited on 2]



UNCREDITED

Tony Lammar, Bernard Forrest, Tony Leary, Victor Munt Guards

Philip Ryan Radio Engineer

Tony Rohr, Philip Ryan Men/Male Rebels

Jenny Robins, Judith Pollard

..... Women/Female Rebels

Nigel Parry Jones, David James, Dave Carter ...

..... Male Rebels

Jenny Lautrec, Nadia Baker Female Rebels

Nicholas Evans, Alan Whibley Daleks

CREDITS

Written by David Whitaker

[Uncredited rewrites by Dennis Spooner]

Title music by Ron Grainer

and the BBC Radiophonic Workshop

Incidental music by Tristram Cary[1]

Story Editor: Gerry Davis

Film Cameraman: Peter Sargent[2]

Film Editor: Jim Latham[2]

Costumes by Sandra Reid[2]

Make-up by Gillian James[2]

Lighting: Graham Southcott[2]

Sound: Buster Cole [2]

Designer: Derek Dodd

Daleks created by Terry Nation[3]

Producer: Innes Lloyd

Directed by Christopher Barry

BBC TV

[1] Only credited on Episodes Four to Six

[2] Credited on Episode Six only

[3] Not credited for Episode One

Left:
"You will be exterminated!"

Profile

PATRICK TROUGHTON
The Doctor

Patrick George Troughton was born 25 March 1920 in Mill Hill, Middlesex, to father Alec, a solicitor with a shipping firm, and mother Dorothy (née Offord). Patrick was the middle child, between elder brother Alec and younger sister Mary.

Aged six his perhaps unlikely first move into showbiz was a kindergarten ballet class run by dancer/actress Pearl Argyle. He boarded at Bexhill Prep School for five years from age nine, then sat O and A levels at Mill Hill Public School. By his teens he was acting in school productions.

Inspired by a radio programme about actress Fay Compton, he trained for two years at the Embassy School of Acting under Eileen Thorndike, before winning an exchange programme place at Leighton Rallius Studios, New York from June 1939.

When WWII was declared, Troughton headed back to Britain on a Belgian ship that was mined off Portland Bill, though fortunately all aboard were rescued.

Troughton briefly joined Tonbridge Rep, appearing as Bottom in *A Midsummer Night's Dream*, before being called up to naval service in June 1940.

Commissioned as a lieutenant, his torpedo boats raided German convoys off the Dutch coast. Promoted to commander of a motor gunboat, he defended the south coast from U-boat and air attack and was decorated several times. A sign of future eccentricities, he wore a tea cosy as a hat on cold missions, earning the nickname Lt Cosy. Demobbed in March 1945, Troughton performed with Amersham Rep, then in Bristol Old Vic's 1945/6 season. Having married Margaret Dunlop in autumn 1943, he was keen to return to London and joined the Pilgrim Players of the Mercury Theatre, Notting Hill Gate, appearing in TS Eliot's *Murder in the Cathedral* and *Family Reunion*.





Above: Troughton as Horatio in *Hamlet* in 1947.

He joined a Rep package of *Much Ado About Nothing* and Peter Ustinov play *The Man Behind the Statue* for the Robert Donat Company at London's Aldwych in October 1946 but it closed after three weeks.

Often physically sick before stage performances, Troughton decried theatre work as "shouting in the evenings". He made few further stage appearances but joined Laurence Olivier's Company for a 1951/2 Broadway run at the Ziegfeld Theatre of both Shaw's *Caesar and Cleopatra* and Shakespeare's *Antony and Cleopatra*.

Troughton's broadcast début came as Nicolaus of Damascus in BBC radio nativity *Christ's Comet*, aired Christmas Day 1946, but the fledgling medium of television would become his arena. His TV début was as Baldock in Marlowe's *Edward II*, broadcast live from Alexandra Palace on 30 October 1947. His Horatio in *Hamlet*, shown December 1947, earned him the role of the Player King in Olivier's 1948 film version.

Left: As a robot in 1948's *R.U.R.*

He played a robot in Karel Capek's *R.U.R* (1948), Edmund in *King Lear* (1948) and Seyton in *Macbeth* (1949). He was also part of the BBC radio rep company for a decade from 1951.

A starring TV role as Alan Breck in classic serial *Kidnapped* in 1952 (also



Above: Troughton as Alan Breck in 1952's *Kidnapped*.

restaged in 1956) began an association with literary adaptations and children's serials. He took the title role in *Robin Hood* (1953), played St Paul in *Paul of Tarsus* (1960), Dr Manette in *A Tale of Two Cities* (1965) and, his personal favourite, Daniel Quilp in *The Old Curiosity Shop* (1962/3).

He also performed in *The Heir of Skipton* (1953), *Clementina* (1954), *Aladdin* (1957), *Precious Bane* (1957), *The Dangerous Game* (1958), *Queen's Champion* (1958), *The Cabin in the Clearing* (1959), *The Splendid Spur* (1960), *No Cloak – No Dagger* (1963) and *Smuggler's Bay* AKA *Moonfleet* (1964).

Numerous swashbuckling ITV film serials included a regular role in *The Scarlet Pimpernel* (1955), eight parts in *The Adventures of Robin Hood* (1956-60) and guest spots in *The Count of Monte Cristo* (1956), *Sword of Freedom* (1957), *William Tell* (1958), *Ivanhoe* (1958) and *Sir Francis Drake* (1962).

As tastes shifted to modern crime drama, he appeared in *Murder Bag* (1958) and four *No Hiding Place* episodes from 1959-65, plus film series *Dial 999* (1959), *HG Wells' Invisible Man* (1959), *The Four Just Men* (1959), *Danger Man* (1960/61), *Man of the World* (1962), *Espionage* (1963), *The Sentimental Agent* (1963) and *The Saint* (1964, 1966), often heavily disguised as foreign villains.

Popular 1960s BBC drama roles came in *Maigret* (1961), *Compact* (1962), *Dr Finlay's Casebook* (1964/5), *The Third Man* (1964), *Kipling* (1964), *Sherlock Holmes* (1965), *Softly, Softly* (1966) and *Adam Adamant Lives!* (1966).

Single plays included two *Armchair Theatre* entries, five ITV *Play of the Week* instalments from 1961-65, a *Wednesday Play: And Did These Feet?* (1965) and *Playhouse: The First Thunder* (1966).

Among early movie credits were *Escape* (1948), *Badger's Green* (1949), *The Black Knight* (1954), *Richard III* (1955), *The Moonraker* (1958), *Jason and the Argonauts* (1963) and gothic horrors *The Black Torment* (1964) and *The Gorgon* (1964).

Shooting Hammer film *The Viking Queen* in Ireland in June 1966, Troughton received constant phone calls asking him to take over the role of the Doctor from William Hartnell. Initially he assumed it was a joke, as clearly he was far too young, at 46, to be playing Hartnell's part. He had watched the series most weeks with his



Right: Set to play Daniel Quilp again in the BBC's 1979 production of *The Old Curiosity Shop*, Troughton was forced to step down from the role, following a heart attack.

children but had just two months earlier turned down the role of Johnny Ringo in *The Gunfighters* [1966 – see Volume 7].

Troughton resisted, fearing he might last six weeks and be forever negatively associated with the programme's demise. Thoughts of financial security eventually persuaded him to sign up on 2 August 1966.

With his appointment confirmed in the press on 2 September, Troughton sought something very different from Hartnell's portrayal. Keen to avoid typecasting, various (dis)guises included an absent -minded Einstein figure, a monocled upper -class twit and "to black up and wear a big turban with big earrings and a huge beard, like something from *The Arabian Knights*".

Seeking inspiration in costumiers Bermans & Nathans, Innes Lloyd dressed Troughton as a heroic Captain Smollett figure but Sydney Newman was furious. "What the hell are you doing?" Lloyd recalled him shouting, "We want a hobo in the sky!" In 1986, Troughton recalled the breakthrough to US TV station KTEH: "This lovely idea of Newman's... to play him very light, like a sort of Chaplinesque character – without the skill of Mr Chaplin, I hasten to add, he was such a genius of a mime."

Adopting a shabby, ill-fitting take on Hartnell's Edwardian gentleman outfit, Troughton added his own recorder (he had learned to play making *Paul of Tarsus*), an oversized Paris beau hat and baggy, loud check trousers. A dark curly wig was also among the original ensemble, but appalled co-stars Anneke Wills and Michael Craze whipped it off and teased Troughton's own hair into an unruly Beatles mop. After Troughton's blurred features emerged from the series' first regeneration in *The Tenth Planet* Episode 4 on 29 October 1966, he débuted in *The Power of the Daleks* on Bonfire Night.



Above: With Frazer Hines in *Smuggler's Bay* in 1964.

There was no charm offensive to win viewers over however, since Troughton was reluctant to give interviews or make public appearances. As he once explained: "You see, I think acting is magic. If I tell you all about myself it will spoil it. It's like a conjuror showing you how he does his tricks." As he said in 1986: "It's a mistake for a character actor to promote their own personality too much."

There were other possible reasons for Troughton's reticence. In 2001, son Michael revealed his father had left his mother and siblings to set up home with his girlfriend. "I think the worry of exposing both families to the tabloid press was perhaps another reason for his dogged anti-publicity stance throughout his three seasons as the Doctor," suggested Michael.

Troughton and wife Margaret had three children from 1947-55; Joanna, David and Michael. In 1956 Troughton left this family unit for Ethel 'Bunny' Nuens. Although he continued to support his first family, he had three children with Nuens; Jane, Peter and Mark. He was also romantically involved with actress Ann Morrish for several years during the 1960s.

He strongly resisted requests to speak on 1960s BBC chat show *Dee Time* and in later years gave only a handful of UK TV interviews, usually appearing uncomfortable, mischievous, evasive, elusive and disingenuous – all traits he brought to the Second Doctor.

Troughton's vastly different take on the transformed character eventually convinced audiences, with flagging ratings doubling to eight million.

The 1967/8 series was a creative and ratings high point but for the regular cast it had been 46 episodes with hardly a break. Troughton felt trapped "like a squirrel on a wheel", and he and his fellow regulars lobbied for less arduous schedules. With two families to support, Troughton couldn't afford to leave and so began what he was determined would be his final season.

The 1968/9 series proved a series too far, Troughton decrying poor and rushed scripts. He worried *Doctor Who* would end with himself at the helm, while ratings fell when scheduled against ITV's US import *Land of the Giants*.

Below: Troughton as Cole Hawlings in 1984's *The Box of Delights*,



"Towards the end I began to care too much," he would later reflect. "But most of all, I didn't want to be responsible for killing off *Doctor Who*. I remember the part just overwhelming me; making me inconsistent and argumentative... almost schizophrenic."

Though he bowed out exhausted with the final episode of *The War Games* [1969 – see Volume 14], aired 21 June 1969, Troughton would always fondly recall the series.

Within a week he was rehearsing *The Six Wives of Henry VIII* (1970), his typecasting fears quickly evaporating. He outlined his approach in 1973; "I just take what part comes along, it's like a great big lucky dip, it's lovely."

Guest roles in every genre included crimebusters *Paul Temple* (1970), *The Persuaders!* (1971), *Jason King* (1972), *The Protectors* (1972), *Z Cars* (1973, 1975), *Sutherland's Law* (1974), *Special Branch* (1974), *Crown Court* (1974, 1975), *The Sweeney* (1975) and *Van der Valk* (1977).

Costume dramas included *A Family at War* (1970-2), *Little Women* (1970), *Colditz* (1972), *Hawkeye, the Pathfinder* (1973), *Lorna Doone* (1976) and *The Onedin Line* (1979). He played two past Prime Ministers; Disraeli in *Jennie: Lady Randolph Churchill* (1974) and Attlee in *Edward and Mrs Simpson* (1978).

Comedy appearances came in *The Goodies* (1972), *Whoops Baghdad!* (1973) and *The Dick Emery Show* (1977, 1981) and he guested in popular dramas including *Coronation Street* (1974), *Angels* (1976) and *Warship* (1977).

Children's and family work included scheming Aztec high priest Nasca in *The Feathered Serpent* (1976, 1978), Israel Hands in *Treasure Island* (1977) and guesting in *Enid Blyton's Famous Five* (1979).

Fantasy fans saw him in *Doomwatch* (1971), *Out of the Unknown* play *The*

Chopper (1971), *Thriller* entry *Nurse Will Make It Better* (1975), *Survivors* (1976) and *Space:1999* (1976). Notable turns came in a clutch of fantasy films; Hammer's *Scars of Dracula* (1970) and *Frankenstein and the Monster from Hell* (1974), *The Omen* (1976), *Sinbad and the Eye of the Tiger* (1977) and as a time-travelling inventor in Children's Film Foundation feature *A Hitch in Time* (1978).

He married second wife Shelagh Holdup in summer 1976. Their house in Teddington was decorated with Troughton's self-painted copies of famous artistic works.

TV work in the 1980s included *All Creatures Great and Small* (1980), *Bognor* (1981), *Minder* (1984) and *Nanny* (1981/2), plus single dramas *No Defence* (1980), *PQ 17* (1981) and *Long Term Memory* (1985).

He took comedy guest roles in *Only When I Laugh* (1980) and *The Two Ronnies* (1984) and was the uncooperative JP Schofield in sitcom *Foxy Lady* (1982, 1984) and granddad Perce in *The Two of Us* (1986).

Children's TV included a bizarre *Dramarama* (1983), family favourite *Swallows and Amazons Forever!* (1984) and fantasy serial *The Box of Delights* (1984) as time-traveller Cole Hawlings.

He worked to the last, appearing in the first *Inspector Morse* (1987), *Yesterday's Dreams* (1987) and *Supergran*, his final work, shown May 1987. Totalitarian fantasy *Knights of God*, aired posthumously in autumn 1987, was filmed in 1985.

Troughton reprised the Doctor in *The Three Doctors* [1972/3 – see Volume 19], *The Five Doctors* [1983 – see Volume 37] and *The Two Doctors* [1985 – see Volume 41]. He attended many US *Doctor Who* conventions but, anxious to avoid strong identification with the role at home, appeared at just three UK events – the Longleat celebrations and NFT screenings of 1983 and Panopticon 1985.







Left, from top: Troughton reprised his role as the Second Doctor in 1972/3's *The Three Doctors*, 1983's *The Five Doctors*, and 1985's *The Two Doctors*.

Troughton had suffered heart attacks in 1978 and 1984, but continued working endlessly. On 28 March 1987, attending science-fiction convention Magnum Opus Con II in Columbus, Georgia, Troughton had just ordered breakfast in bed when he suffered his third and fatal heart attack.

Patrick Troughton: The Biography of the Second Doctor Who (2011) came from son Michael. Michael and brother David have both appeared in *Doctor Who*.

Asked in 1986 if he would appear in a 'Six Doctors' special, Troughton replied: "I hope there's going to be an 'Eight' and 'Nine Doctors' with any luck! New kids are being born all the time, so there's no reason it shouldn't go on forever." That there were Eighth and Ninth Doctors and beyond is partly due to the man who first convinced viewers of the Doctor's ability to change. ■

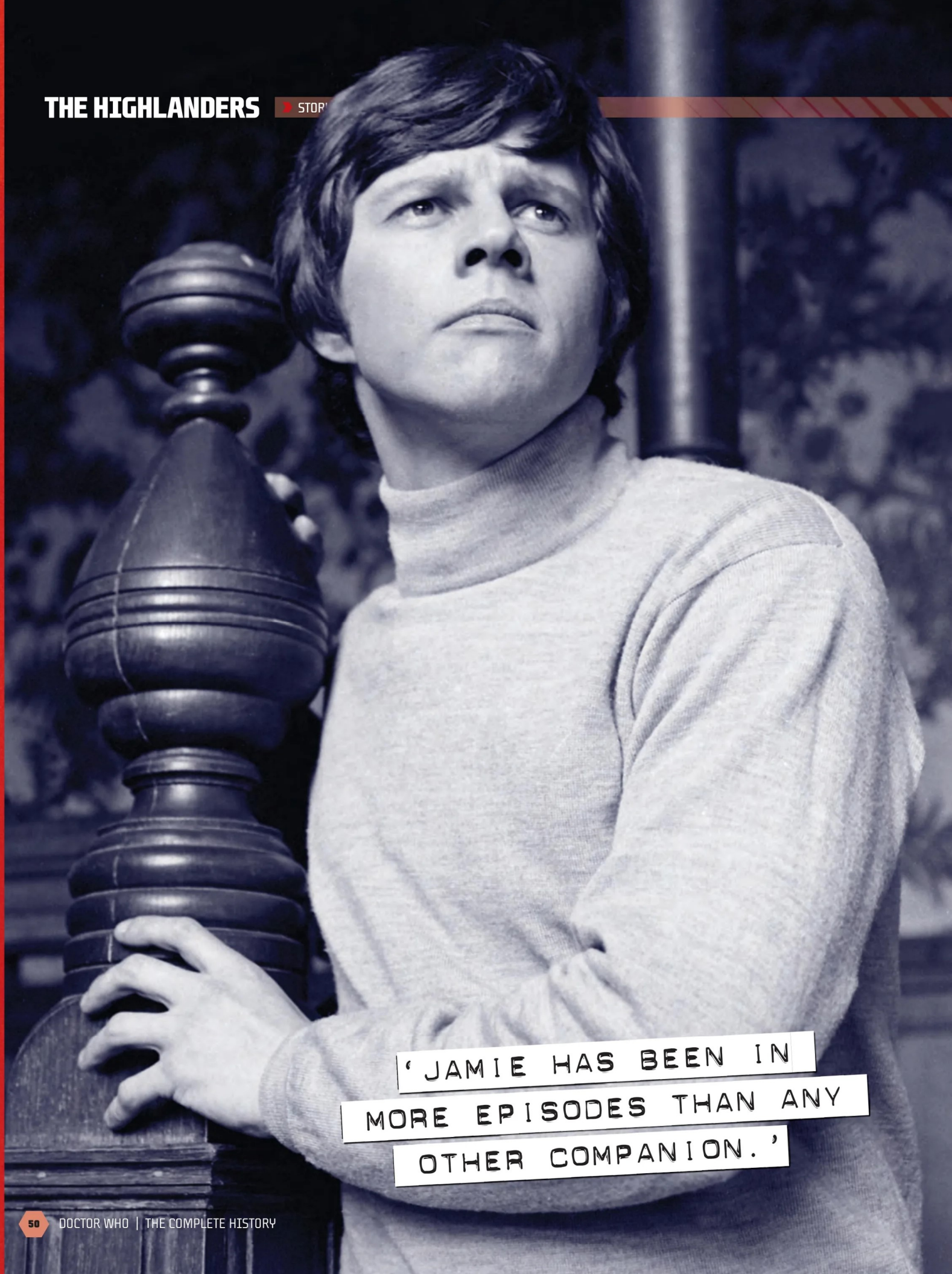


THE HIGHLANDERS

STORY 31

The TARDIS arrives in Scotland in 1746 in the aftermath of the Battle of Culloden. Captured by the Redcoats, the Doctor and Ben are to be sold as slaves and transported to the West Indies by the crooked solicitor, Grey.





'JAMIE HAS BEEN IN MORE EPISODES THAN ANY OTHER COMPANION.'

Introduction

At points during *The Power of the Daleks* [1966 – see page 6], the Second Doctor refers to his predecessor in the third person. His companions, Ben and Polly, initially wonder if this new figure could be an impostor. Of course, as the story progresses the Doctor gains their trust and by the beginning of *The Highlanders* the new team seems well established. But that's not to say that Patrick Troughton's Doctor was fully formed. Both the actor and his writer Gerry Davis are still finding the character – and the Doctor spends a lot of the story hiding behind a variety of disguises.

Even so, this story is pivotal in the development of the new Doctor. It introduces young Scottish piper Jamie McCrimmon, the first companion to be recruited by the Second Doctor. Frazer Hines and Patrick Troughton soon formed a close double-act, and both remained in the series together until their last story – *The War Games* [1969 – see Volume 14]. Jamie's been in more episodes than any other companion (even if you adjust this figure to compensate for some of the others featuring in longer episodes). He returned twice – guest starring in *The Five Doctors* [1983 – see Volume 37] and *The Two Doctors* [1985 – see Volume 41].

Shortly after he regenerated in *Castrovalva* [1983 – see Volume 34] the Fifth Doctor remembers his friend, in *The Two Doctors* the Sixth Doctor says he "was always very fond of Jamie" and when the Tenth Doctor arrives in Scotland in *Tooth and Claw* [2006 – see Volume 51] he adopts Jamie's name as a pseudonym.

Over the course of the 1970s, the idea of the Doctor having close male friends was phased out. And although the Fifth Doctor travelled with Adric and Turlough, the adventures of the Sixth, Seventh, Eighth and Ninth Doctors cemented the idea that *Doctor Who* was traditionally about the adventures of the Doctor and a female companion. Male companions that we've seen since, such as Mickey, Captain Jack, Wilf and Rory, seem secondary to the women in the Doctor's life.

It's worth remembering, however, that alongside Sarah Jane Smith, both the Brigadier and Jamie McCrimmon count as two of the most successful companions introduced in the series' first three decades. Jamie was hugely popular with the series' young audience in the late 60s – and it's no exaggeration to say that the Second Doctor doesn't seem quite complete without him. ■



Left: Jamie returned in 1985's *The Two Doctors*.

EPISODE 1

The TARDIS materialises on Culloden Moor in the aftermath of the battle between the Jacobites and the English Redcoats in 1746. The Doctor, Ben and Polly are surprised when a cannonball buries itself in the ground beside them. [1]

In a cottage nearby, a Jacobite soldier called Alexander and a piper called Jamie are nursing their wounded Laird, Colin McLaren, with the help of a young woman, Kirsty.

The Doctor and his friends come across a cannon, then Alexander and Jamie appear and force the three travellers into the cottage. [2]

While the Doctor examines the Laird, Ben grabs a pistol and disarms the two Scots. Polly and Kirsty go to fetch water, then the pistol accidentally goes off and draws the attention of a Redcoat patrol led by Lieutenant Algernon ffinch. Alexander runs outside to try to draw them off but is shot. [3] The soldiers take the Doctor, Ben, Jamie and Colin prisoner.

Their progress is observed by Grey, a solicitor, and his secretary Perkins. [4]

Polly and Kirsty hide from the Redcoats and watch as they prepare a makeshift gallows. Polly creates a diversion and the two girls run off with Algernon and two Redcoats in pursuit.

The Redcoats are about to hang the Doctor, Ben, Jamie and Colin when Perkins arrives with Grey. He bribes the Redcoats into placing the prisoners into his custody. [5]

Kirsty leads Polly to a cave where she has stored a cache of food. She informs Polly that her friends will be taken to Inverness. Polly notices that Kirsty has a ring which they could sell in return for food, but Kirsty refuses to give it up. Polly calls her a stupid peasant and walks off. But Polly stumbles into a pit [6] – and as she tries to climb out, someone is waiting for her with a dagger!

























EPISODE 2

The person holding the dagger is Kirsty. She tries to help Polly out of the pit but ends up falling in too. Algernon and his soldiers come to a halt nearby. Algernon orders his men to fetch his horse, then Polly and Kirsty lure him into the pit.

The Doctor, Ben, Jamie and Colin are locked in a dungeon with other captured Jacobites. Examining the dressing on Colin's wound, the Doctor finds a cloth embroidered with Prince Charles' standard. The Doctor starts a singalong and when a soldier enters to silence them the Doctor tells him he knows of a plot to kill the Duke of Cumberland. [**1**]

Having robbed Algernon, Polly cuts off a lock of his hair so they can blackmail him. [**2**] Polly and Kirsty then climb out of the pit.

Grey is visited in a room in an inn by Captain Trask, who informs him that his ship is ready to transport the rebels to plantations. The Doctor is brought in as Trask and Perkins leave. The Doctor shows Grey the cloth with Prince Charles' standard on it, then uses it to overpower him. He shuts him in a cupboard as Perkins enters. The Doctor examines Perkins, asking him if he suffers from headaches. After the Doctor bangs his head on a desk, Perkins confirms that he does. [**3**]

Trask returns to Grey's room to find Perkins "resting his eyes". He releases Grey from the cupboard. In the scullery, the Doctor helps himself to clothes from the washing line. [**4**]

Trask selects some of the prisoners, including Ben, Jamie and Colin, and leads them to an underground quay where a rowing boat is waiting for them. [**5**] As they approach his ship, the *Annabelle*, Ben and the others are shown what happens to anyone who tries to escape, as one of Trask's prisoners is dumped in the ocean! [**6**]

EPISODE 3

Ben, Jamie, Colin and the other prisoners are forced down the steps into the ship's hold. A prisoner who is already there, Willie Mackay, recognises Colin. Willie explains that Trask used to be his ship's mate, but now he has betrayed him and they are to be sold into slave labour. [1]

Kirsty returns to the barn where Polly is hiding, bringing her clothes and some oranges. Polly's plan is to pose as an orange-seller in order to find out where their friends have been taken.

Polly and Kirsty enter the inn, unaware that the Doctor is also there in disguise! They find Algernon and flirt with him, embarrassing him into telling them where the prisoners were taken. [2]

On the *Annabelle*, Grey gives the prisoners the choice of hanging, turning King's evidence or signing up to work in the West Indies for seven years. Ben defiantly rips the contracts in two. Trask knocks Ben unconscious and tells Grey that Ben will be bound and dropped from the highest yard-arm. [3]

Waiting in the inn with Perkins, Polly and Kirsty are joined by the Doctor. He threatens Perkins with a gun and tells him to wait at their table for 10 minutes after they have left. They go to the barn where the Doctor reveals the gun wasn't loaded. He tells them that Ben and the others are on the *Annabelle* and falls asleep. [4]

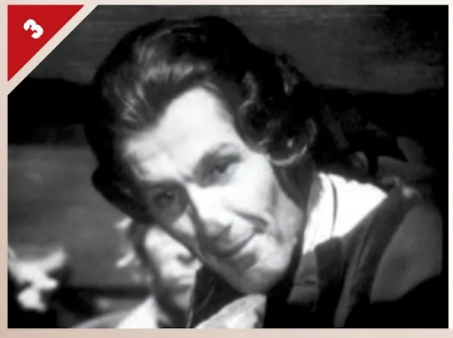
Grey returns to the *Annabelle* with more contracts and tells Trask that he should proceed with the "ducking" of the "London deserter". [5]

The Doctor delivers a barrow full of weapons to the barn, then notices Kirsty's ring. She reveals that Prince Charles gave it to her father and she gives it to the Doctor to use as "bait". [6]

Meanwhile, a bound Ben is carried on to the deck of the *Annabelle*. On Trask's orders, he is hoisted up on a rope and dropped over the side into the water.

























EPISODE 4

Ben unties himself and swims to safety. He emerges onto the dock, coming face-to-face with a Redcoat – who turns out to be the Doctor! [1] The Doctor takes him back to the barn where he outlines his plan.

The Doctor boards the *Annabelle* where he is captured. [2] He shows Trask and Grey the Prince's ring and asks for 10,000 guineas in return for his location. Meanwhile, Polly and Kirsty steer a rowing boat alongside the *Annabelle* and pass weapons to the prisoners through a porthole.

Grey agrees to the Doctor's terms and the Doctor tells him the Prince is on board the ship. Trask and Grey take the Doctor down to the hold where the prisoners are pretending to be asleep. Leaping to their feet, they attack Trask and his crew and Jamie pushes Trask overboard. [3] The Doctor takes Grey as a hostage, while Perkins offers his services to Colin. [4]

The Doctor, Ben, Polly, Kirsty and Grey watch the ship sail away, and are surprised when Jamie joins them. Two Redcoats approach and while the Doctor, Ben and Jamie fight them, Grey slips away.

Algernon is having a quiet smoke outside an inn when he is surprised by the Doctor and his friends. Then a Colonel emerges to remind Algernon they are in the middle of a card game. The Doctor shows the Colonel the Prince's ring and persuades him that they need Algernon to apprehend the Prince. [5]

They return to the cottage – where they are discovered by Grey and his Sergeant. He claims to have contracts signed by Ben and Jamie but can't find them and Algernon orders the Sergeant to arrest Grey. After they have gone the Doctor reveals that he purloined the contracts.

They return to the TARDIS – and Jamie joins the Doctor, Ben and Polly on their travels in time and space. [6]



Pre-production

Above: The Doctor, Ben and Polly meet the Highlanders!

Born in Aberdare, Wales in 1923, former journalist Elwyn Jones started writing television drama in 1956 with contributions to BBC Cardiff concurrent with work on *Radio Times*. By 1960 he had become a producer and was the drama documentary supervisor, a senior figure heavily involved with writing for the popular *Z Cars* – which he had helped establish. Jones then became head of drama series, overseeing many shows including the *Z Cars* spin-off *Softly, Softly*.

Wanting to concentrate his energies on writing and unhappy with the reorganisation of the drama group during 1964, Jones resigned as head of drama series in March 1965. Shaun Sutton, head of drama serials, encouraged several of his staffers to commission scripts from Jones. One series for which Jones was commissioned was *Dr Finlay's Casebook*; another was *Doctor Who*, then produced by Innes Lloyd and story-edited by Gerry Davis. (One source suggests that Jones approached Davis, wanting to write for *Doctor Who*, but another suggests that Sutton was passing the office and asked Davis to commission Jones.) The *Doctor Who* team was keen for Jones to work for them, knowing the prestige which Jones' name would bring.

Jones wanted to write a historical adventure, but this was not what Lloyd wanted; he and Davis were keen to phase out historical stories, since it had become clear that viewers reacted more favourably to science-fiction adventures. *The Gunfighters* [1966 – see Volume 7] had received the lowest audience appreciation figure in the show's history when screened over April and May 1966 (by which time another historical, *The Smugglers*

[1966 – see Volume 8], had already been commissioned from Brian Hayles). Lloyd wanted stories to have more 'guts', feeling that there was little suspense in dramatising historical events the outcome of which was already known. However, due to both Jones' standing and his friendship with Sutton, Lloyd and Davis agreed to a four-part historical.

Davis recalled that Jones had no idea for a setting and it was he who suggested a favourite subject, the Jacobite Rising of 1745 and the Battle of Culloden – which Davis considered to be the last romantic, swashbuckling era in British history. However, Dennis Spooner, who at the time was assisting Davis with rewriting David Whitaker's scripts for the preceding story, *The Power of the Daleks*, recalled that Jones was already very knowledgeable about Culloden and suggested the storyline himself.

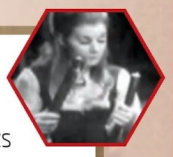
Scottish power

The Battle of Culloden was the fifth and final attempt by the followers of the exiled Stuart, King James II, to restore his line to power. The Scottish King James VII had been crowned King James II of England in 1685, but his court was banished from England after the revolution of 1688 which saw William III and Mary II ascend the throne; James set up court first in Paris under the hospitality of Louis XIV, and later moved to Rome. After the House of Stuart's line ended in 1714, it was supplanted by a bloodline from Germany, and the House of Hanover acceded in the form of King George whose son, George II, ruled from 1727. The Jacobites who followed James' descendants were very strong in Scotland and Wales, making several attempts to wrest power from England's monarchy. There had been four unsuccessful gambits by the early eighteenth century; a landing in Ireland in 1689, an abortive French invasion in 1708, a Scots rebellion in 1715 and the West Scottish Highland rising in 1719.



Left: Solicitor Grey makes a deal with the Redcoat soldiers.

After the failures of James II's son, James Francis Edward, the Stuart court moved to Rome; it was here that his son, Charles Edward Stuart, was born in December 1720. Known as the Young Pretender or Bonnie Prince Charlie, Charles allied himself with Louis XV of France, who was at war with George II. On 23 July 1745, Charles landed at Eriskay in the Hebrides, planning to raise an army of Scottish Highlanders against their Hanoverian oppressors and rule as Regent for his father, James III. Winning over the scornful Donald Cameron of Lochiel, Charles persuaded the Highland clan chiefs to fight for him. On 19 August, Charles raised his father's standard at Glenfinnan. The Jacobites evaded the government troops and took Edinburgh on 17 September without a drop of blood being spilled; they then triumphed at an encounter at Prestonpans on 20 September, and



Connections: Have an orange

- When Polly suggests that she and Kirsty should disguise themselves as orange-sellers, she refers to Nell Gwyn (1650-1687), the famous orange-seller who became the mistress of King Charles II.

THE HIGHLANDERS

STORY 31



Connections: Dated fashions

- Polly is relieved to be wearing female clothing, recalling that during her last trip "to the past" in *The Smugglers* [1966 – see Volume 8] she had to dress up as a boy.



marched on London. On 8 November, the Jacobites entered England, and George despatched two forces to meet the rebels. One of these was led by the King's favourite son, William Augustus – the young, energetic Duke of Cumberland. On 5 December, Charles' forces were made to retreat from Derby, crossing the border back towards Glasgow to spend winter in the Highlands. Cumberland pursued the rebels, being defeated at the Battle of Falkirk on 17 January 1746. On 12 March, the Jacobites entered Inverness, and the castle there surrendered to them after two days. Cumberland entered Aberdeen on 25 March and remained there until 8 April, when the government troops set off for Culloden, near Inverness. On 14 April, Charles stationed his forces at Culloden House, while the British were camped at Nairn; the British forces included Cobham's Dragoons and Lord Mark Kerr's Dragoons. There was then a night march by the Jacobites to Nairn, aiming to surprise Cumberland on his birthday – but the 5,000 Jacobites were tired, hungry and low on supplies. The final encounter was at Culloden on 16 April 1746. The Jacobites were outnumbered by 8,800 Redcoats, and the British cannons cut swathes through their ranks. Charles watched the slaughter of over 1,000 of his followers from the slopes by Culloden Field, and an Irish ally took his horse's bridle to lead him away.

A forged Jacobite order to 'show no quarter' was circulated by Cumberland's men, allowing the Duke to order his men to ruthlessly search out all surviving Highlanders in the area. The Royal Scots shot wounded prisoners and cut down civilians, and Cumberland was nicknamed 'the Butcher' by both sides. For the next few months, Charles was a hunted figure with a reward of £30,000 for his head as he attempted to rally the clansmen at Fort Augustus. By late April the Jacobites had fled first to Glengarry, then to Arisarg and over to Benbecula. In late June, Charles was in the Outer Hebrides, and it was from these incidents that the romanticised tale of his rescue by Flora Macdonald originated; in this tale, Charles fled dressed as a woman. On 19 September 1746, Charles escaped, sailing back to France.

Jones was formally commissioned to write the serial on Tuesday 30 August 1966 and was given a delivery deadline of 19 September. The working title was *Culloden*, and Jones' brief was to produce an adventure based on *Culloden*, John Prebble's 1961 book about the battle. It was intended that *Culloden*, entering production in December, would be actor Patrick Troughton's third adventure as the new Doctor – following *The Power of the Daleks* and *Doctor Who Under the Sea* (later re-titled *The Underwater Menace* [1967 –



Left: Ben is amused by the Doctor's attempt to do the Highland fling.

see page 78]) by Geoffrey Orme. By late September, however, Orme's storyline was proving problematic – as was *Culloden*.

Davis was called into Sutton's office to find him in a meeting with Jones. BBC drama had decided to revive *Z Cars* – which had finished in December 1965 – as a twice-weekly drama series for early 1967. Jones was to reformat the series and contribute scripts in addition to writing for the second series of *Softly, Softly*. Jones would therefore be unable to write his *Doctor Who* scripts, and Sutton asked Davis to take on the task himself.

It seems these events occurred in early October, just as the director was joining the production. This was Aberystwyth-born Hugh David, who had been an actor and presenter on television since the 1950s, and over 1960 and 1961 became well-known for playing Stephen Drummond in Granada's popular drama series *Knight Errant Limited*. However, after this spell of fame, David was resistant to play more lead roles – so when he was approached by his old friend Rex Tucker in 1963 with an offer to star in a new series entitled *Doctor Who*, he turned it down.

David wanted to become a television director, completing the BBC course soon afterwards. His early shows included *Swizzlewick*, live episodes of the soap opera *Compact*, *199 Park Lane*, *Jury Room*, *The Newcomers* and most recently the BBC2 adaptation of *North and South*

It was originally intended that David would direct *Doctor Who Under the Sea*. Invited onto *Doctor Who* by Lloyd, David studied Orme's storyline and came to the conclusion that it was unworkable on the limited budget; on Wednesday 12 October it was confirmed that *Culloden* would be brought forward to replace it. To fill the slot vacated by *Culloden*, Davis commissioned *The Imps* from William Emms on Monday 17 October.

Slave traders

While Spooner was rewriting the character of the Doctor in *The Power of the Daleks*, Davis set to work on the *Culloden* scripts. Jones had only made notes, not written up a full storyline; Davis had to write the piece from scratch. He used the popular 1886 novel *Kidnapped*, written by Robert Louis Stevenson for *Young Folks*, as the basis for his plot. Set amid the Jacobite Rising, *Kidnapped* recounts how young Davy Balfour is taken by his uncle and put aboard a slave ship bound for the Carolinas – where Davy encounters a Culloden veteran, Alan Breck Stuart, and together they defeat the slave traders, returning to be hunted across the Highlands. The novel also includes a sequence where Redcoats attack a remote crofter's cottage, plus the characters of the elderly Mungo Campbell and his daughter.



Connections: Homeland

- When masquerading as a German doctor, the Doctor claims to come from Hanover in Germany, which was also where the late King George (1714-1727) had come from.

Because of the urgent need to have the scripts ready, Davis worked closely with David, who suggested elements which could be used – among them, the idea of employing the water tank at the BBC's Television Film Studios to realise an exciting keel-hauling sequence. Lloyd had little involvement, leaving Davis and David to develop the scripts together.

In Davis' scripts, *Doctor Who and the Highlanders*, the narrative began after the Battle of Culloden (in Episode 4, Davis specified that Ben wears 1746 clothing, and Solicitor Grey told his secretary, Perkins, to be in London by the end of October). As well as drawing elements from *Kidnapped*, Davis developed a narrative based on the corrupt slavery operations which shipped hunted Highlanders to South American plantations as an alternative to the gallows; an incident where a Highland slave tore up his contract inspired the scene when Ben destroys Grey's paperwork. In Episode 2, Grey originally referred to the plantation in Barbados or Jamaica as being "3,000 miles to the other end of the world" from the English-occupied port of Inverness. Since the slavers' ships often had inappropriately pleasant names, Davis called his ship the *Annabelle*. When Grey spoke to the prisoners in the vessel's hold in Episode 3, Davis' script drew upon an Order in Council published by George III on 23 July 1748 that a speedy example needed to be made of the rebels, as recorded in Prebble's *Culloden*.

Below: Alexander McClaren has had a very bad day.



Washerwoman

The character of Jamie was supposedly related to Donald Ban McCrimmon, one of the last of the fabled McCrimmons from Skye, pipers to the clan McLeod of Dunvegan; Donald McCrimmon had been shot dead after his capture by the Scots. In Episode 3, Jamie is identified as the son of one Donald Macrimmon; for the first part of Episode 1's script, Jamie was referred to as James. In Episode 1, Alexander gave 'the Maclaren war cry' of 'Creag an Tuirc'; this was also used by Jamie in Episode 4, and would become the character's regular battlecry. 'Creag an Tuirc' was the slogan on the crest badge of the Clan MacLaren and translated from Scottish Gaelic as 'Boar's Rock', a high knoll overlooking Balquhidder near Loch Voil and the rallying place for all of Clan MacLaren.

Lieutenant Algernon Thomas Alfred ffinch of Colonel Attwood's Rifles was described as an 'elegant English Officer... he has a slight affected hesitancy of speech in the style of the dandies of his day... he's handsome and young, and smiling'. In comparison, the Sergeant with him was 'tougher and older'; Episode 1's stage directions made it clear that the Sergeant was illiterate, unable to read Solicitor Grey's documents. Captain Jebb Trask, the master of the *Annabelle*, was a 'heavily



built ruffian in seaman's clothes', while Willie Mackay, the ship's true master, was a 'tough, weathered, ex-seaman in his forties'. Solicitor Perkins was noted in Episode 3 as having 'a habit of continually "washing" his hands... there is something sinister in his look and manner', while Episode 2 indicated he 'has a habit of repeating Grey's words'.

In Episode 1, Davis described the Highland bonnet found by the Doctor's party as bearing an eagle's feather and the Jacobite cockade ('white with a knot of five bows and a laurel wreath'). In Episode 3, it was noted that the Redcoat soldiers played a 'mild' game of cards at the tavern 'because the Duke of Cumberland has expressly forbidden the more extreme forms of gambling'.

A few changes were made prior to production. Mollie originally appeared in Episode 3 as well as Episode 2, serving Algernon at the inn and demanding payment; her role was given to an extra instead. Originally, Kirsty and Polly had more dialogue in response to the Redcoat who grabs at their oranges. In Episode 4, there was originally more dialogue between Willie, Jamie and Trask as the Highland slaves were roused.

One aspect of the new Doctor's character emphasised in Gerry Davis' scripts was his humorous potential, giving the Doctor a bewildering array of aliases and disguises by way of developing a trend established in *The Power of the Daleks*; Davis felt that Patrick Troughton's rejuvenated Doctor was better established in *The Highlanders* than in his début serial. The Doctor's first guise was as the Hanoverian physician Doctor von Wer – German for 'Doctor Who' – in Episode 1: 'Doctor Who puts on a slight German accent, he is now playing a part again and beginning to enjoy the situation'; this characterisation continued into Episodes 2 and 4. The Doctor next disguised himself as a washerwoman in Episodes 2 and 3, using a 'quavery, hag's voice'. For Episode 4, the Doctor was first dressed like an English Redcoat, complete with gruff voice and moustache. However, despite the overt comedy, Davis noted that when the Doctor rallied his friends in Episode 4, he 'raises his eyebrows, then calls them to order – the man of action coming to the fore', and that 'the others are impressed in spite of themselves by the Doctor's earnest manner, in contrast to his former flippancy'.

A late addition to Episode 3's script was a comic sequence at the inn featuring the Doctor as the washerwoman, most of which was omitted on recording. Moving through a crowd of drunken soldiers, the Doctor elbowed his way to the bar table barrel and declared, "Ladies first," whereupon 'the men react, jeer at him and start to bung him from one to another. The beer is spilt from his mug and he is obviously getting dizzy, cross-eyed, etc. He stops, holds his hands out and grabs two men by the lapels and with a most unladylike strength, cracks their



Connections: Final battle

At Culloden, Bonnie Prince Charlie watched his followers die in battle but was lead away by an Irish ally. In Episode 1, Jamie refers to this, saying that the prince was one of the first to leave the field.

Left: Lieutenant ffinch surveys the battlefield.



Right: Jamie the piper is unaware of the incredible adventures that lie ahead.

heads together. They subside to sitting positions on the floor, half-stunned. The Doctor takes the full mug from the third (stupefied) soldier – the beer is running over the brim – and with huffy dignity steps over their legs and over to one of the partitions.'

With scripts for *The Highlanders* completed, copies were sent to Jones, who would receive a co-credit on the serial. Jones approved, sending Davis a note reading: 'Dear Gerry – how very clever you are!' Ultimately, Elwyn Jones never truly wrote for *Doctor Who*; his BBC career saw him write many more scripts for both *Softly, Softly* and *Z Cars* (as 'Pat Morgray', with Derek Ingrey), and devising spin-offs such as *Softly, Softly: Task Force*, *Barlow at Large*, *Jack the Ripper*, *Barlow* and *Second Verdict*. He also wrote for *The Revenue Men*, *Detective*, *Doomwatch* and *Brett* (under the name 'Patrick Jones'). Aged 59, Jones died at his South Wales home in May 1982.

Davis was particularly fond of the character of Jamie, and he and Lloyd took particular care when casting the role since they felt he could be strong enough to become a companion. Sutton suggested to Lloyd that he should interview a 22-year-old actor called Frazer Hines, whom he had directed as a juvenile in a number of children's serials of the late 1950s (*Huntingtower, The Silver Sword* and *Queen's Champion*) and whom he knew could do a Scots accent. Hines had recently been working at the BBC on *King of the River*, and was noticed by David. When Hines was telephoned by his agent Hazel Malone and asked to go for an interview with Lloyd, he was unaware that Jamie was under consideration as a new companion for the Doctor. Being a devotee of the races, Hines was usually out on Saturdays at the courses and had only caught a couple of episodes featuring William Hartnell as the Doctor and Maureen O'Brien as Vicki in 1965. "I jumped at it, especially when they said Patrick Troughton was to be the Doctor," recalled Hines in the fanzine *Eye of Horus*. "I jumped at the chance to work with Patrick as I'd not worked with him since 1964 in [an adaptation of] *Moonfleet*." Hines also looked forward to working with Anneke Wills whom he had seen in a number of movies, including *The Pleasure Girls*.

Horse riding

Hines was contracted to play Jamie in *The Highlanders* on Wednesday 2 November; it was noted that the actor's special skills included horse riding. What Hines did not know was that the BBC also wanted an option on three more four-part serials, to be taken up by Tuesday 6 December, Tuesday 3 January 1967 and Tuesday 31 January. At that time, both Michael Craze, who played Ben, and Anneke Wills, who played Polly, were contracted for a further 12 episodes.

The production team for *The Highlanders* included Sandra Reid and Gillian James, who continued to supervise costume and make-up respectively, as they had since mid-1966. The team also included set designer Geoffrey Kirkland on his first *Doctor Who* serial. ■

Production

Shooting on 35mm film commenced on Stage 3A/B at Ealing Film Studios on Friday 11 November, and required Troughton, Craze and Wills; Troughton and Craze were released from rehearsals for Episode Four of *The Power of the Daleks*, while Wills broke off her week's holiday. Episode 4 sequences filmed on this day included Ben swimming to the jetty and meeting the disguised Doctor, shots of Polly and Kirsty rowing alongside the *Annabelle* to pass the firearms through the porthole, and the shot of the *Annabelle* signalling to the party on the jetty. The *Annabelle*'s side and deck were constructed on the sound stage adjacent to the water tank, along with the Inverness harbour set. Dry ice was used for sea mists. Troughton and Craze reworked the dialogue in their scene (originally, Ben comments on how cold and hungry he is: "Food. My stomach's forgotten the meaning of the word!"). The crew was joined by Scots actress Hannah Gordon as Kirsty; Gordon had recently appeared in *David Copperfield* for the BBC.

Battered TARDIS

Location shooting got underway on Monday 14 November; the regular cast's day off before rehearsals for Episode Five of *The Power of the Daleks* which meant that all their location scenes for Episodes 1 and 4 had to be filmed on this day. The venue used by David to represent the Scottish Highlands was Frensham Ponds, an area of Surrey countryside frequently used by TV and film crews; with bracken and ersatz battle smoke, this made a suitable Culloden Moor. Davis had been cost-conscious in writing, so David was only required to show the aftermath of Culloden, with a few refugees and a small band of soldiers hurrying across the landscape. The writer/story editor attended the location shoot, making last-minute script adjustments on his portable typewriter.

Sequences showing the (rather battered) TARDIS landing and departing – with only the Doctor, Polly and Ben aboard – were filmed in some woodlands. Shooting continued near a small cottage, where the sequences of the Doctor's party being captured by Jamie and Alexander were mounted. When the Doctor finds the blue feathered bonnet, Troughton ad-libbed the



Left: Patrick Troughton was still finding his feet as the Doctor.



Right: Hannah Gordon played Kirsty McLaren.

line "I should like a hat like that" – which was an attempt to find a catchphrase for the Doctor; this was a version of a line of dialogue from *The Power of the Daleks* Episode Four, and Troughton would later reuse the line when recording Episode 4 of *The Highlanders* in the studio. A photocall was held for the regular cast, Hines and William Dysart (who played Alexander) with the six-pound field gun and bonnet props; for the early scenes of the serial, Anneke Wills wore her own clothes as Polly. The scenes of Kirsty and Polly on the moorlands near the cottage, as seen by the Sergeant, were filmed next, along with their being pursued by ffinch and his men. As darkness fell, scenes of Polly falling into the pit were filmed for the end of Episode 1; night shots of ffinch and his soldiers by the pit were also needed for Episode 2. Cast as Algernon ffinch was Michael Elwyn.

This was Hines' first day on *Doctor Who*; he found that Troughton remembered him from their work together on *Smuggler's Bay* (ie *Moonfleet*) in 1964. One of the first things that Troughton asked the young actor was the state of his hand; just prior to shooting the 1964 serial, Hines had accidentally put his hand through a glass window, sustaining severe injuries. This reminded Hines to have a small problem with his fingers checked out, and a few days later he visited Hammersmith Hospital to have laser treatment, burning away a pyogenic granuloma which had formed at the nerve ends. Hines also decided that, rather than be a true Scot, he would wear khaki shorts under his kilt. Both he and Gordon adopted authentic, light, high-pitched Highland accents; Hines' mother was Scottish and he had spent many of his holidays in Port Glasgow.

While Troughton and Wills began rehearsals for Episode Five of *The Power of the Daleks*, shooting at Frensham continued on Tuesday 15. All the action sequences for Episode 1 were filmed on this day under the auspices of veteran stunt arranger Peter Diamond, who had worked on the series several times from the first Dalek serial on; Diamond also played one of the Redcoats in the opening sequence where Alexander killed two soldiers, allowing Jamie, Kirsty and the Laird to escape. Elwyn experienced difficulties riding on horseback for the scene where ffinch, the Sergeant and the soldiers approach the cottage across the moorlands. The other scene to be filmed on this day showed Alexander being killed by ffinch's patrol near the cottage. The Sergeant was played by Peter Welch, who had starred in the 1950s ATV sitcom *Three Tough Guys*.

The film crew returned to Stages 3A/B at Ealing on Wednesday 16 to shoot further water sequences featuring Craze, who was not required for Episode Five of *The Power of the Daleks*. The cast was joined by Dallas Cavell as Trask and David Garth as Grey; Cavell had featured in *Doctor Who* previously, with small roles in both *The Reign of Terror* [1964 – see Volume 3] and *The Daleks' Master Plan*

Connections: Great escape

- When Ben manages to extricate himself from his bonds underwater in Episode 4, he tells Polly, "Well it's the old Houdini trick, duchess," a reference to Harry Houdini (1874-1926), the great illusionist, stunt performer and escapologist.



[1965/6 – see Volume 6] and had just come out of hospital after a hernia operation. Sequences filmed on this day included: the prisoners' boat leaving the Watergate and then approaching the *Annabelle* in Episode 2; Grey and Perkins arriving on the *Annabelle* and Ben being dumped overboard in Episode 3; and the empty rope being hauled up by Trask at the start of Episode 4. Diamond doubled for Craze in the keel-hauling sequences at the end of Episode 3.

Urgent rewrites

Towards the end of the week, Lloyd contacted Hines and asked him if he would like to remain on *Doctor Who*, playing Jamie on a regular basis; he, Davis and Troughton had all enjoyed working with him, and it was believed that Hines' youthful air had a quality akin to the young Mickey Rooney. Hines liked the idea, since every story would bring new characters and a new setting. Therefore it was agreed that David's crew should reassemble at Frensham Ponds on Monday 21 November to re-shoot the final film sequence of Episode 4 in which the TARDIS departed – but this time with Jamie joining the Doctor, Polly and Ben. Troughton, Craze and Wills attended this reshoot on their day off, before starting rehearsals for the final episode of *The Power of the Daleks*. Hines also realised that he would not be able to maintain the light Highland accent which he had been using on the serial so far, and so decided that he would slowly alter and deepen his delivery as Jamie into "television Scottish" following his initial adventure.

Monday 28 November saw a character outline for Jamie being issued to prospective *Doctor Who* writers. Jamie was described as 'a Piper, and the character must be that of a simple but engaging Scot'. The document commented on how Jamie would be cheerful and open in nature, more flexible than Polly or Ben and that he would react well to their teasing: 'Because of his romantic appearance, he always wears the Kilt – his hair is longer and his shirt has a swashbuckling appearance: because of this... he must assume the part of the Young Hero in each story.' Jamie was to be continually amazed at everything the audience found commonplace. His Highlander qualities made him 'courageous, impetuous, superstitious and romantic', and his superstitious background 'enables him to relate the forces of evil... to the witches, demons, goblins, etc, of his native land'.

Since Jamie was not written into *The Imps*, urgent rewrites were requested from Emms. Unfortunately, Emms was ill and the rewrites delayed; reluctantly, Geoffrey Orme's *Doctor Who Under the Sea* was revived as a replacement under the title



Connections: Bad blood

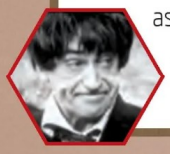
- When the Doctor examines the Laird's wound, Jamie enquires, "Would you not be letting him now?" This is a reference to bloodletting, a practice of deliberately allowing a patient to bleed in the mistaken belief that it would cure an illness.



Below: The TARDIS crew, soon to be joined by a fourth member.

Connections: Calling the gods

- To assuage Jamie's fears about his Laird, the Doctor pretends to call upon the Egyptian gods Osiris (god of the afterlife) and Isis, and also refers to the astrological signs, Aquarius, Aries, Taurus and Gemini.



The Fish People. Jamie would also be written into *Dr Who and the Return of the Cybermen* (later to be re-titled *The Moonbase* [1967 – see page 108]) and *Dr Who and the Spidermen* (later to become *The Macra Terror* [1967 – see Volume 10]), which had been commissioned from Kit Pedler and Ian Stuart Black respectively in mid-November.

Rehearsals for *The Highlanders* began on Tuesday 29 November at St Helen's Church Hall in St Helen's Gardens, West London. For the hanging sequence, Hines suggested to David that where the Sergeant calls out "take the strain", there should be a close-up of the feet of the Doctor, Ben, Jamie and Colin going up on their toes; although concerned that this might be too graphic, David nevertheless incorporated it in his camera directions. Hines and Troughton were relishing working together again, and were behind a lot of the fun during rehearsals at the church hall, with Troughton starting to play practical jokes on his fellow actors. However, the sudden casting of Hines as a regular initially wrong-footed Anneke Wills and Michael Craze who were concerned that their roles in the series might be reduced; Craze had known Hines for some years since, as contemporary child actors, they had often met each other at auditions. Hines was aware that Wills at first gave Craze and Troughton hugs every morning, but that he was not included.



Right: Solicitor Grey has a nice little side business in the slave trade.

In the studio

Episode 1 of *The Highlanders* was recorded in Riverside Studio 1 on Saturday 3 December between 8.30pm and 9.45pm (the schedule allocated for all four episodes); a photocall was held in the afternoon for shots of guest-star Hannah Gordon, and for the hanging sequence at the ruined cottage. David believed that the programme could be recorded continuously, with some minor editing to be performed later (in the scene where Polly fell into the pit, for example). The episode opened with the film sequences showing the aftermath of Culloden; title, writer and episode captions were superimposed over shots of Jamie, Alexander and Kirsty hurrying the Laird away after Alexander's skirmish with the Redcoats. Over this was played the only music arranged for the serial – a skirl of Highland bagpipes playing the traditional lament *Pibroch*. Around 15 seconds of this BBC library recording by Seumas MacNeill (a co-founder of the Glasgow College of Piping) was used in the opening of each episode of the serial. In the scene where the Doctor introduces himself to ffinch's party as "Doctor von Wer", Troughton and Elwyn ad-libbed an extra gag: ffinch asks, "Doctor who?" to which the Doctor replies, "That's what I said!" A circular vignette was used on the camera for the shot where Polly looks through a spyglass at the Redcoats preparing for the hanging. Extra Ken Garvie played a drummer in



Above: The Doctor and his companions discover a weapon of mass destruction.

studio, giving a drum roll as the Doctor's party is about to be hanged. Each of the first three episodes was edited on the evening of the Tuesday after recording.

Rehearsals for Episode 2 began on Tuesday 6 December, when the cast was joined by Barbara Bruce as Mollie; Bruce had been a walk-on in *The Chase* [1965 – see Volume 5]. A new opening title sequence for the programme – which would be introduced later in the series – was shot on 35mm film in Studio Two at Television Centre on Friday 9.

Recording took place on Saturday 10, starting with a re-enactment of the closing scenes with Polly in the pit; backed by *Pibroch*, title captions were superimposed over this. Kirsty's fall into the pit was recorded as a single cutaway, with André Cameron doubling for Gordon in a stunt fall on the two-level set. In the subsequent pit scenes, because Kirsty now wielded ffinch's gun, her threat to the officer was changed from "slit your throat from ear to ear" to "blow your brains out". A slide caption of period Inverness was used to introduce the sequences in the jail, and the subsequent scenes were rewritten to introduce the Doctor's recorder, which he had played in *The Power of the Daleks*. When Grey threatens 'Doctor von Wer' not to waste his time, the Solicitor was originally to say, "I can have every inch of skin flayed off your back just by a snap of my fingers," but this was dropped on recording.

A recording break was scheduled during the scene in the scullery, allowing Troughton to change from his usual costume into that of the washerwoman; another break was scheduled after this scene to move the cameras. After the scene where the prisoners were herded from the jail, another break allowed Craze, Hines and Donald Bisset (playing the Laird) to move to the corridor set. In the corridor scene, further dialogue was dropped; originally the Doctor tells the sentry that Mollie sent him with some broth for Captain Trask and, later, the sentry was to call out, "Mollie you slut – where are you?" Closing credits rolled over a shot of bubbles breaking the surface of the water as Jim Hughes makes his final departure from the *Annabelle*.

The regular cast's day off, plus part of the rehearsals for Episode 3, saw them occupied on pre-filming for the next serial, *The Underwater Menace*. Monday 12 and Tuesday 13 were spent on location in Dorset, while Craze and Hines were

needed for shooting at Ealing on Friday 16; on Monday 12, Davis was formally paid for his staff work 'rewriting' Jones' script. Joining the cast for this episode was Andrew Downie as Willie Mackay; Downie, one of the stars of ATV's *24 Hour Call* series, was apparently a late replacement for Russell Hunter, who had originally been contracted on the serial – Hunter having to replace actor Duncan Macrae when he was taken ill in the Christmas show *Treasure Island* at the Edinburgh Lyceum.

Amendments

Saturday 17 saw the recording of Episode 3, with opening captions being superimposed over the filmed reprise showing bubbles in the water beside the *Annabelle*; the bagpipe lament was then played into the scene in the hold. Jamie's comment that the hold was "packed like a slave ship" was dropped, and there was a recording break to allow Polly and Kirsty to change into their garb as orange-sellers.

Below: The Doctor has words with Captain Trask.



During recording, Wills fluffed one of her lines, calling ffinch "Alfred Algernon Thomas ffinch" instead of the scripted "Algernon Thomas Alfred ffinch", as given in Episode 2. Another break was scheduled after the scene where the Doctor rescues the girls from Perkins' advances, allowing Troughton, Wills and Gordon to move to the barn set; Troughton ad-libbed the response "you saucy girl" to Polly's comment that his "gear" rather suits him. Closing credits again rolled over the bubbles in sea water, as seen by Trask and Grey after Ben has been submerged.

Guy Middleton joined the cast for rehearsals on Tuesday 20; this former 1930s matinée idol, and stooge to Hylda Baker, had been cast as Colonel Attwood.

A few amendments were made to the script shortly prior to recording: Ben's fight with Trask aboard the *Annabelle* was inserted; sequences showing the Doctor's party hiding at the boathouse were added as padding; while some of the closing scenes at the cottage were altered to remove the TARDIS crew's bidding goodbye to Jamie.

In the lead-up to the festive period, Craze and Wills took time out from rehearsals on *The Highlanders* on Wednesday 21 December to record a guest appearance on the children's variety show *Crackerjack* for broadcast two days later; the special, *Alice Through the Goggle Box*, featured Leslie Crowther and Peter Glaze as the Second and First Doctors singing about their respective identities to the tune of *Good Vibrations*.

The final episode of *The Highlanders* was recorded on Christmas Eve. Title captions were superimposed over the film of the bubbling water as used in the reprise. Various ad-libs came in the barn scene: Gordon's Kirsty remarked that the Doctor made a good granny, and Troughton's



Left: The Doctor and Polly get the point.

Doctor reused the phrase "I would like a hat like that" where Ben finds a large tam o' shanter in a pile of garments.

Recording breaks were scheduled to allow artistes to move to and from the hold set on the *Annabelle*, and to prepare the deck fight arranged by Diamond, who also played a sailor; during this, a sword thrust from Diamond accidentally caught Hines on the eyebrow and left him with a slight scar. The episode ended with the caption 'Next Week: *Dr Who and the Underwater Menace*' superimposed over film of the empty moorland. With recording complete, the cast enjoyed a Christmas Eve party with Troughton, Wills and Craze having a drink together. Already at this stage, Troughton was realising that the weekly production of *Doctor Who* was a tough one which was keeping him away from his two families.

Because of Christmas schedules, the episode was edited on the evening of Wednesday 28; the regular cast now had a week off, with rehearsals for *The Underwater Menace* not starting until Tuesday 3 January 1967. ■

PRODUCTION

Fri 11 Nov 66
Ealing Film Studios Stage 3: Jerry/Rowing Boat

Mon 14 Nov 66 Frensham Ponds, Frensham, Surrey [Moorland/ Forest Path/Pit]

Tue 15 Nov 66 Frensham Ponds [Moorland/Cottage]

Wed 16 Nov 66 Ealing Film Studios Stage 3: Boat/Watergate/Sea

Mon 21 Nov 66 Frensham Ponds [Ext TARDIS]

Sat 3 Dec 66 Riverside Studio 1: Episode 1

Sat 10 Dec 66 Riverside Studio 1: Episode 2

Sat 17 Dec 66 Riverside Studio 1: Episode 3

Sat 24 Dec 66 Riverside Studio 1: Episode 4

Post-production

Two cuts were made when Episode 2 was edited on Tuesday 13 December. The first came in the Inverness jail scene: the Doctor suggested that Jamie gave them a tune to keep their spirits up. Jamie said that he didn't have his full bagpipes, and blew a sad little tune on his single pipe. The Doctor likeed this, and attempted to play the tune himself on his recorder (the script noted the tune as *Lilliburlero*, 'the main Jacobite march'). The second cut came at the end of the scullery scene, after the Doctor had hidden behind Mollie's clothes line: the Sergeant entered the scullery with some soldiers, bemoaning having to help carry ffinch across the moors. Coughing in the flour disturbed by the Doctor, the Sergeant condemned the Scots as filth as Mollie came back in, ordering the pair out of her kitchen. As Mollie returned to her washing-up, an old Scots woman's voice said "good nicht"; as the door closed, Mollie turned to find the Doctor's clothes on her washing line. ■

Publicity



WHO'S WHO?—

Actor PATRICK TROUGHTON who has taken over the role of the mysterious Dr. Who talks to Ernest Thomson

Who is Dr. Who? Echo answers 'Who' but gets us nowhere. In plain terms the answer is Patrick Troughton, an actor most people think they know, but one with so chameleon-like a range of character portrayals—from Alan Breck in *Kidnapped* to the pawnbroker in *David Copperfield*, from Paul of Tarsus to the schoolmaster in *Dr. Finlay's Casebook*—that there seems only one way to pin him down. You squat behind a TV camera during rehearsal. He knows you are there because, being Dr. Who, he knows practically everything. He even waves a welcome, looking like a Beatle reverting to type with his frizzed-up hair and the shard-shaped coat tails flapping as he dances from camera to camera.

'I'm having a whale of a time,' he says, when at last the rehearsal breaks and there's a moment for a quiet 'natter.' Seen in close-up, the pensive, deeply-chiselled features are what you expect; the eyes greyish-blue. 'At sea,' he says, 'they're quite blue.' And then you realise that Dr. Who's journeyings through time and space perfectly express the yearnings of Patrick Troughton.

Five dangerous war years in the Royal Navy's motor gunboats gave him a lasting relish for self-displacement. Loving to flit hither and thither, he is planning to buy a cruiser to explore the Thames.

The new Dr. Who is, for him, an uncommonly

Right: *The Highlanders* is promoted in *Radio Times*.

At this point, *Doctor Who* was being recorded a fortnight in advance of transmission, and so *Radio Times* publicised the new serial in its edition dated Thursday 15. In the article *Who's Who?*, Ernest Thomson heard Troughton explain how much he was enjoying his new role; the text confirmed that the narrative took place in April 1746, directly after Culloden. Around the same time, Troughton also gave a rare interview to Margaret Pride and Gillian Mills in *Reveille*; he later revealed that he was not keen on the idea of historical *Doctor Who* serials.

Broadcast

The Highlanders ran in the usual Saturday, 5.50pm slot; ITV opposition included *Professional Wrestling* on ATV London and Southern and the popular *Batman* on ABC before Christmas, then *Doddy's Magic Box* on ATV and *Just Jimmy* on Southern in the New Year. Following *The Power of the Daleks*, there was a sharp fall in the viewing figures, with only a slow recovery. With audience sizes down and a below average audience appreciation response, Lloyd's stance that the historicals were not popular was vindicated.

Below: The controversial hanging scene.



At the BBC's Programme Review Board on Wednesday 21 December, Shaun Sutton remarked that Episode 1 had been good and the head of programmes (Scotland) noted that it had been much liked north of the border. The assistant head of presentation believed that the programme had looked 'realistic' and head of drama Sydney Newman conceded that although *Doctor Who* had difficulties with historicals, this one might work.

On Monday 9 January, Peggy Phillips reviewed the serial in *The Scotsman*,

commenting on how *The Highlanders* was stylistically similar to *Culloden*, a critically acclaimed film documentary reconstruction of the battle; made by writer-producer Peter Watkins, this had also been based on John Prebble's book and had been broadcast on BBC1 in December 1964.

- *Radio Times* ran a letter of comment about the serial in the Thursday 12 January edition; viewer TS Cunningham commented that *The Highlanders* had presented Culloden as an Anglo-Scottish conflict, whereas it was actually a battle between government forces and the Jacobites; the Duke of Cumberland had Scottish regiments at his command.

- The 405-line videotapes of *The Highlanders* were wiped soon after transmission, possibly as early as the end of January 1967. However, 16mm film recordings which had been made for overseas sales were marketed by BBC Enterprises. Australia's ABC purchased the serial in June 1967, giving it a 'G' rating after three cuts had been made to Episode 1; the offending material comprised two shots of Alexander killing Redcoats, plus Hines' suggested close-up of the victims' feet during the aborted hanging. The serial was broadcast in Australia in August 1967. New Zealand acquired *The Highlanders* in March 1969 for transmission from October 1969; the prints were destroyed after broadcast. Hong Kong, Uganda, Zambia and Singapore also purchased the serial around 1969/1970, and the BBC was still offering it for sale in 1974. Over the next few years, the 16mm prints were junked, believed to have no further commercial value.

- A small piece of film from the shooting of *The Highlanders* exists in private hands; seconds long, it shows production assistant Fiona Cumming announcing the take with a clapperboard and then standing aside to show the TARDIS as the door starts to open. In December 1997, the three extracts removed by the Australian censors were found to have survived. A full set of telesnaps taken by John Cura exists for the serial.



Left:
Ben likes to live dangerously.

ORIGINAL TRANSMISSION

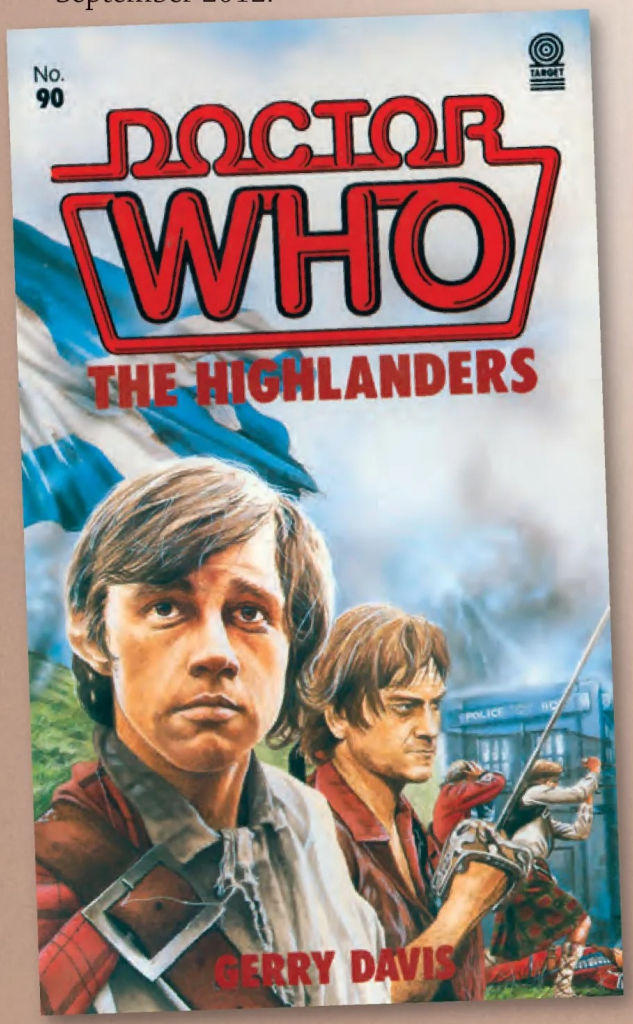
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 17 December 1966	5.50pm - 6.15pm	BBC1	24'38"	6.7M (67th)	47
Episode 2	Saturday 24 December 1966	5.50pm - 6.15pm	BBC1	23'41"	6.8M (89th)	46
Episode 3	Saturday 31 December 1966	5.50pm - 6.15pm	BBC1	22'54"	7.4M (68th)	46
Episode 4	Saturday 7 January 1967	5.50pm - 6.15pm	BBC1	24'19"	7.3M (66th)	47

Merchandise



Right: The soundtrack recording, released on CD in 2000.

Gerry Davis enjoyed novelising his script as *Doctor Who: The Highlanders*, which was published by WH Allen in hardback in August 1984; a Target paperback was issued the following November. Both bore a cover painting by Nick Spender, and the paperback turned up as part of *The Seventh Doctor Who Gift Set* the following year. An audiobook of the novelisation, read by Anneke Wills, was released by AudioGO in September 2012.



Right: Gerry Davis' 1984 novelisation, with a cover by Nick Spender.

The three extracts removed by the Australian censors were included in the documentary *Doctor Who: The Missing Years*, issued by BBC Video as part of *The Ice Warriors Collection* box set in November 1998. Off-air recordings of the soundtrack, together with linking narration by Frazer Hines (recorded Tuesday 16 May 2000), were released as a BBC Radio Collection double-CD set in August 2000; these were also included in the two CD collections *Doctor Who: Adventures in History* in August 2003 and *Doctor Who: The Lost TV Episodes – Collection Three: 1966-1967* in August 2011.

All the surviving clips from *The Highlanders* were included on the BBC's 2004 DVD release, *Lost in Time*.

A metal miniature of Jamie from *The Highlanders* was issued by Harlequin Miniatures in 1997, followed by one of Algernon ffinch in July 2000.

Prints celebrating *The Highlanders* were issued by The Stamp Centre in July 2009. Copies signed by Frazer Hines were also available. ■

Cast and credits

CAST

Patrick Troughton Dr Who
with
Anneke Wills Polly
Michael Craze Ben
and
David Garth Solicitor Grey
Hannah Gordon Kirsty
with
William Dysart Alexander [1]
Donald Bisset The Laird
Frazer Hines Jamie
Michael Elwyn Lt Algernon ffinch
Peter Welch Sergeant
Sydney Arnold Perkins
Tom Bowman Sentry [2]
Dallas Cavell Trask [2-4]
Barbara Bruce Mollie [2]
Andrew Downie Willie Mackay [3-4]
Peter Diamond Sailor [4]
Guy Middleton Colonel Attwood [4]

UNCREDITED

John Doye, Derek Calder, Arthur Maguire, Jim Fitzgerald English Soldiers and Scotsmen
Peter Diamond English Soldier
Reg Dent English Horseman
Eric Mills Wounded Highlander
Ken McGarvie Drummer
John Doye, Leslie Bates, Vic Taylor, Jim Delaney, Derek Calder, Gordon Lang, Keith Goodman, David Waterman, Dennis Stanley, Donald Sinclair, James Holbrook, Peter Roy, Mike Britton, Dennis Plenty, John Knott, Barry Du Pre English Soldiers
André Cameron Double for Kirsty
Jimmy Mahon, Leon Maybank, Michael Mulcaster, Bob Wilyman, Barry Ashton, Anthony Case, Ernest Jennings Highlanders in Jail
Patrick Gorman, Walter Henry, Alan Troy, Derek Martin, Emmett Hennessey English Sailors
Peter Diamond Stunt Double for Ben/Dead Body (Jim Hughes)
Derek Martin, Walter Henry, Patrick Scott, Paul Phillips, Eden Fox, Dennis Haywood, Tony Lang, Michael Owen, Pat Donohue, Gordon Craig, Jack Duggan, Gerry Alexander, Dennis Balcombe, Bill Beesley, Hein Viljoen, Harry Swift, Leslie Weekes, James Walsh Scotsmen in Hold/Highlanders
Nancy Gabriel Woman in Inn

CREDITS

Written by Elwyn Jones and Gerry Davis
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Fight Arranger: Peter Diamond [1, 4]
Story Editor: Gerry Davis
Costumes by Sandra Reid[1]
Make-up by Gillian James[1]
Lighting: George Summers[1]
[uncredited on 3: Ken MacGregor]
Sound: Larry Goodson[1]
Designer: Geoffrey Kirkland
Producer Innes Lloyd
Directed by Hugh David

[1] Credited on Episode 4 only



Left: Jamie gets off to a good start with his future fellow travellers.

Profile

FRAZER HINES

Jamie McCrimmon

Born Frazer Simpson Frederick Hines on 22 September 1944 in the village of Horsforth, Yorkshire, his mother (née Whiteford) was Scottish, while his father was from Ipswich. Eldest brother Iain was born in Ipswich before the family relocated during wartime and older brother Roy was born in 1942 in Horsforth.

Attending Western Board School, Harrogate, young Frazer's mother, herself keen on amateur dramatics, also sent him to Saturday morning song and dance classes at Marjorie Newbury's School of Dancing, Harrogate. Aged seven, he garnered a rave newspaper review for his take on Maurice Chevalier, wearing a homemade potato-sack suit. It won him an audition for the Corona Stage School, Chiswick. Attending Corona from age nine, classmates included Richard O'Sullivan and Dennis Waterman.

Hines' film début came at 10, as an extra in *John and Julie* (1955), making further uncredited walk-ons in *Stock Car* (1955), *One Good Turn* (1955) and *Windfall* (1955). His earliest prominent role came, however, in a cinema advert for Jaffa oranges.

Bigger cinema roles followed in *Peril for the Guy* (1956), *The Weapon* (1956) and as a Scottish schoolboy in Hammer's *X the Unknown* (1956). He played a budding baker opposite the legendary Charlie Chaplin in *A King in New York* (1957).

Despite appearing onstage in *The Good Woman of Setzuan* (1956) at the Royal Court, television became his chief medium. After his TV début in mid-50s BBC children's comedy *Billy Bean and His Funny Machine*, he played Gorbals boy scout Napoleon in serial *Huntingtower* (1957) for producer Shaun Sutton.

Star parts followed in BBC children's serials *The Silver Sword* (1957/8), *Run to Earth* (1958), *Queen's Champion* (1958) and *Cinderella* (1958), with guest roles in *Great Expectations* (1959), *Heidi* (1959), *The Long Way Home* (1960) and *Yorky* (1960, 1961). ITV work included *Mary Britten MD* (1958) and *William Tell* (1958).

He starred in Children's Film Foundation features *The Salvage Gang* (1958) and *Go Kart Go* (1964), while in its serial *The Young Jacobites* (1960) he played a Jacobite boy assisted by two time travellers.

Looking to progress from children's television, mainstream BBC roles came in *The Men from Room 13* (1959), *Dr Finlay's Casebook* (1962) and *Suspense* (1962, 1963). There were leading roles in ITV children's serials *No Man's Island* (1960) and *Smugglers' Cove* (1963), appearances in



Right: Frazer Hines in *Smuggler's Bay* in 1964.

single play strands like *Armchair Theatre* (1960) and one-off parts in *The Cheaters* (1961), *Family Solicitor* (1961), *Probation Officer* (1962) and *The Plane Makers* (1963).

Hines looked set to become a soap regular but avoided long contracts, fearing repetitive storylines. He was medical student Tim Birch in *Emergency – Ward 10* between October 1963 and May 1964, appeared in six episodes of BBC magazine soap *Compact* in May-June 1964 and was Roger Wain in *Coronation Street* from March-June 1965.

He returned to family costume serials with *Smuggler's Bay* (1964), an adaptation of J Meade Falkner's *Moonfleet*, as juvenile lead John Trenchard to Patrick Troughton's Ratsey.

Further mid-60s credits included *The Old Wives' Tale* (1964), adult education series *The Anatomy of the Film* (1965), *The Flying Swan* (1965), *Theatre 625: The Siege of Manchester* (1965), *The Villains* (1965), *The Stories of DH Lawrence* (1966), *This Man Craig* (1966) and *King of the River* (1966).

Winning the role of Jamie at 22 finally made Hines a household name. Shaun Sutton had become BBC head of serials in 1966, the immediate boss of new *Doctor Who* producer Innes Lloyd. When a guest character in *The Highlanders* was deemed a potential companion, Sutton took an interest in casting and suggested Hines.

Initial filming on *The Highlanders* took place at Frensham Ponds on 14 November 1966 but by the end of the week Lloyd offered Hines a lift home and popped the question: "Well, Frazer, you're settling in okay, how do you fancy joining the old TARDIS crew for a while?"

Hines was taken aback, having already filmed a scene of the TARDIS leaving the Scottish Highlands without him, but a reshoot on 21 November enabled Jamie to step aboard.

The Highlanders Episode 1 aired 17 December 1966 and subsequent scripts were hurriedly rewritten to accommodate Jamie. By his third story *The Moonbase* Hines had modified Jamie's Highland lilt to a more dramatic "television Scottish".

Of 119 original Troughton episodes, Hines appeared in 112, missing only *The Power of the Daleks*, and *The Enemy of the World* Episode 4 [1967/8 – see Volume 11] due to a holiday.

Hines frequented 'Swinging Sixties' nightclubs Hatchetts in Piccadilly and The Scotch of St James and shopped in Kings Road boutique Granny Takes a Trip, while girlfriends included actresses Pamela Franklin and Susan George. He featured in teenage pin-up magazines like *Fabulous 208*, while a *Jackie* comic strip chronicled his life story. Not only teenage girls were fans – gay playwright Joe Orton also enthused about him in his diaries.

Bidding for pop stardom, Hines recorded the bluesy *Time Traveller*, written by musician brother Iain, but failed to find a release. As a return favour, Iain played a clockwork soldier in *The Mind Robber*.

Below: Frazer and Deborah Watling in a photoshoot for the *Radio Times* 10th anniversary *Doctor Who* special in 1973.



Hines played in a showbiz football side alongside hit songwriter Barry Mason and he and co-writer Les Reed provided Hines' first release. Jaunty flower power effort *Who's Dr. Who?* failed to chart when released on 11 October 1968 and, amid record label difficulties, intended follow-up *Jamie's Awa' in his Time Machine*, written by Scottish rocker Alex Harvey, went unreleased.

Pressured by his agent, who felt he should break into films, Hines considered leaving *Doctor Who* halfway through The 1968/9 series. His departure was prematurely announced on 5 September 1968 but his father's sudden death in spring 1968 and Troughton's own plans to leave at the series' end persuaded him to remain a further three months to June 1969.

Once more a jobbing actor, he even took a job as a postman in Chiswick to keep active. His agent could only find small film parts such as a radio operator in *Zeppelin* (1970) and far down the cast list of *The Last Valley* (1971). TV work included schools series *Rules, Rules, Rules* (1971) in an episode in which Michael Craze played a sailor, *Seasons of the Year* (1971) and *Short Story: Jack in a Box* (1972).

In 1972, Hines joined the cast of new Yorkshire Television daytime soap opera *Emmerdale Farm* as leading man Joe Sugden. Childhood friend and ex-girlfriend Liza Goddard suggested his casting; her father David Goddard was *Emmerdale Farm*'s first producer and had also produced 1958's *Run to Earth*.

Hines' engagement to actress Gemma Craven was announced with a presscall at London Zoo in February 1981. They married on 20 December at Leigh-on-Sea, but Hines' commute to Leeds from London each week took its toll and in autumn 1983 he quit *Emmerdale Farm* to save the relationship. *Emmerdale* commitments had also restricted Hines to a brief cameo in





Left: Frazer reappeared as Jamie in the *Doctor Who* stories *The Five Doctors* in 1983 and *The Two Doctors* in 1985.

The Five Doctors [1983 – see Volume 37]. On leaving, Hines sent himself up in Yorkshire's sitcom *Duty Free* (1984).

Despite Hines' efforts, Craven left their marriage in 1984. His mother died around this time also. A Spanish location jaunt for *The Two Doctors* [1985 – see Volume 41] in August 1984 was very welcome.

Emmerdale co-star Sheila Mercier asked Hines to come back to his 'other family' and in 1985 he duly returned to the hit soap. Before he did so, he co-starred with Debbie Watling in *Doctor in the House* in October 1985 at Fairfield Halls, Croydon.

In November 1991 Hines married world champion waterskier Liz Hobbs but, as before, his *Emmerdale* schedule made married life difficult and so in August 1994 Joe Sugden departed the Dales for Spain. Hines was alarmed to learn that Joe was soon killed, off-screen, in a car crash in 1995, precluding any return.

Immediate theatre engagements included a Bournemouth summer season of *Not Now, Darling* (1994), with Colin Baker, and another run of *Doctor in the House*.

Early 90s TV appearances had included light panel games *The Main Event* (1993) and *Crosswits* (1993). More significantly he received the big red book from *This Is Your Life* in an edition shown 14 October 1992.

Post-*Emmerdale,* Hines expanded his TV repertoire, playing a murder suspect in dramadoc *Expert Witness* (1996) and teacher Mr Spinks in *Out of Sight* (1996/7).

Much of his time was now spent running a stud farm, initially in Leeds, then in Newark in Nottinghamshire. In latter years his horses have relocated to Newmarket. He was an amateur jockey for a spell and part-owned racehorses called Jamie McCrimmon and Joe Sugden.

In 1999 Hines was diagnosed with bowel cancer and underwent surgery. He performed in panto *Beauty and the Beast* (1999, Theatre Royal, Lincoln) while undergoing chemotherapy and kept his condition a secret until receiving an all-clear in 2010. Sadly his marriage faltered at this time, divorcing in 2003.

He has performed in almost 40 pantomimes in consecutive years, while recent stage tours have included *Annie* (2014) and *Seriously Dead* (2016) and Agatha Christie productions *Spider's Web* (1998), *The Unexpected Guest* (2007) and *And Then There Were None* (2015).

Latter TV includes *Dalziel and Pascoe* (2006) and a cameo in *Outlander* (2015). Jamie inspired the series of books by Diana Gabaldon, on which the US fantasy series is based, after the author watched a 1980s rerun of *The War Games* [1969 – see Volume 14].

Hines has appeared in dozens of Big Finish's *Doctor Who* audios and has also provided many TV soundtrack narrations and DVD commentaries.

He plays cricket for the Lord's Taverners charity side and took part in the Over 40s cricket world cup in Australia in 2012. He currently lives in Lincolnshire.

Autobiography *Films, Farms and Fillies* (1996) was republished as *Hines Sight* (2009), with photo memoir *Fifty Shades of Frazer* published in 2013. ■



THE UNDERWATER MENACE

STORY 32

Deep beneath the Earth, the Doctor, Polly, Ben and Jamie discover the lost city of Atlantis. There, the insane Professor Zaroff has convinced the Atlanteans that he is going to raise their city to the surface, but in truth he intends to destroy the world.



Introduction

The Underwater Menace is both celebrated and derided for the closing line of its third episode. The mentally unstable Professor Zaroff intends to destroy the world, and as we head into the final instalment he declares, "Nothing in the world can stop me now!" A heart-stopping, melodramatic moment! His unbridled zeal is, however, quite justified. The story centres on a staple of many *Doctor Who* stories – a doomsday scenario. It's hardly the time for understatement.

Zaroff's plan was based on a real-life attempt to drill through the Earth's crust under the Pacific Ocean where it's at its thinnest. Our nutty professor has washed up in the legendary city of Atlantis, and intends to drain the seas down his borehole so the sunken city can rise above the waves. Only the Doctor (and Zaroff himself) realises that, trapped near the Earth's molten core, the seawater will boil and result in mounting pressure that will crack the planet open like an egg.

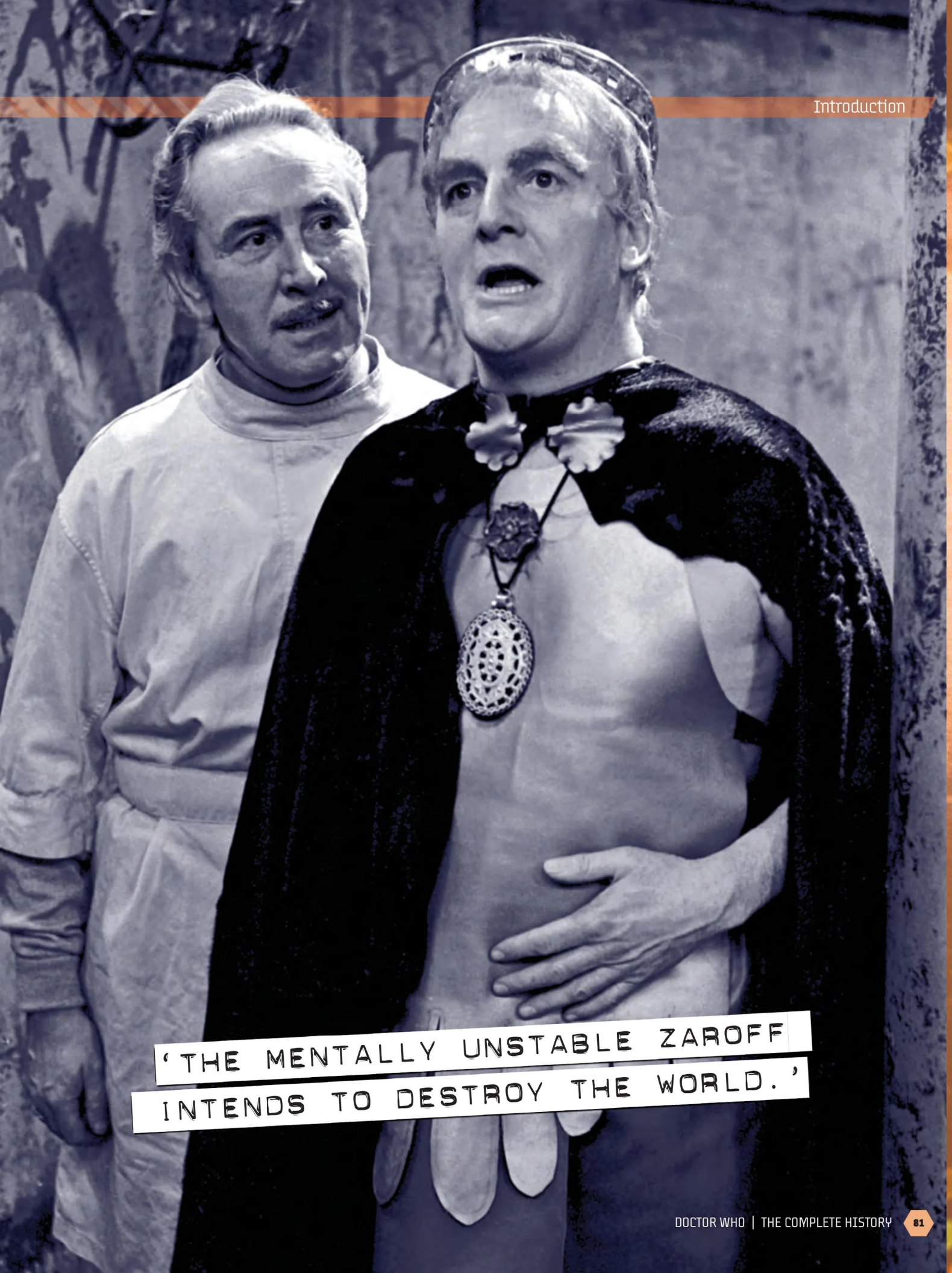


Below: Atlantis reappears in 1972's *The Time Monster*.

This idea of drilling into the Earth's crust was inadvertently recycled three years later. In *Inferno* [1970 – see Volume 16], Zaroff is replaced by Stahlman – another German scientist who almost brings about the end of days by burrowing into the Earth. The story also features an alternative reality, where the Earth is ultimately submerged under a sea of lava, vaguely echoing the supposed fate of Atlantis.

Not that we'd heard the last of Atlantis itself... in *The Dæmons* [1971 – see Volume 17] the fearsome Azal implies that Atlantis was an experiment that his people destroyed when it failed. In *The Time Monster* [1972 – see Volume 18] the Doctor finds himself in ancient Atlantis – thousands of years before the events of *The Underwater Menace*. In that instance it seemed like the city was destroyed by a creature unleashed by the Master. Did the Atlanteans somehow survive both these attacks, and continue to live under the ocean? Or is there an alternative explanation? In *The Magician's Apprentice* [2015], when UNIT is searching for evidence of the Doctor's activity throughout history, it's revealed that there are three possible versions of Atlantis.

The Underwater Menace isn't particularly popular even with the people that made it. But it seems like it was founded on some strong ideas that others would later pursue. And, like it or loathe it, in its own realisation of these threads it certainly doesn't hold back. ■



'THE MENTALLY UNSTABLE ZAROFF INTENDS TO DESTROY THE WORLD.'

EPISODE 1

The Doctor informs his companions that they have arrived at a new destination. He hopes for prehistoric monsters [1] but instead the TARDIS is on a volcanic island.

He examines some broken pottery as the others explore. Polly enters some caves, where she is grabbed. Ben, Jamie and the Doctor are also captured and placed in a lift which descends far below sea level.

The Doctor and his friends pass out and wake up in a decompression chamber. [2] Polly thinks that the date is about 1970; in the cave she discovered a bracelet for the 1968 Olympic Games. A man with a trident ushers them into a cave with a table laden with bowls of plankton, which the Doctor devours with gusto. [3]

A priest called Ramo greets them. He thinks they have been sent by the Goddess Amdo as sacrifices. The Doctor realises the plankton is the work of Professor Zaroff and passes a message to a serving girl, Ara, asking her to give it to the professor.

The Doctor and his friends are escorted into a temple where they are tied up and placed on four pivoted beams around a pit, which contains a shark. [4]

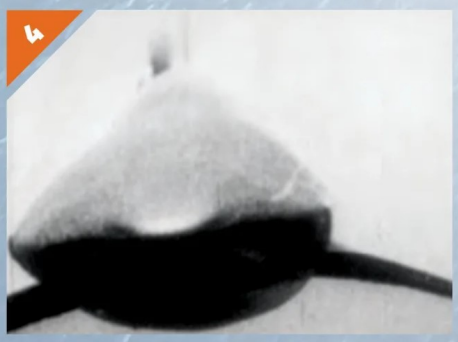
Ara gives the Doctor's message to a surgeon called Damon, who passes it to Zaroff. [5] Having read the message, Zaroff rushes into the temple to halt the ceremony. He takes the Doctor to his laboratory while Damon takes Polly to an operating room where she sees one of their "farmers" – a person surgically converted to breathe underwater! [6]

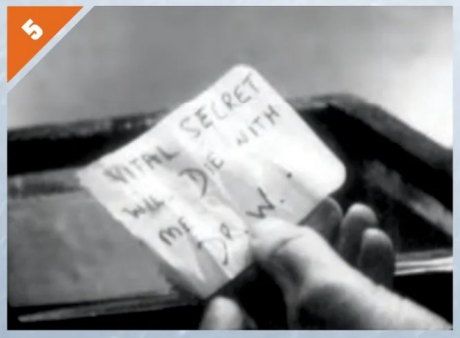
Zaroff reveals to the Doctor that they are in Atlantis. He has promised its people he will lift it out of the sea. When Zaroff is called away, Ara rushes in to tell the Doctor that Polly is about to have the "fish operation". In the operating theatre, Polly is held down on an operating table.





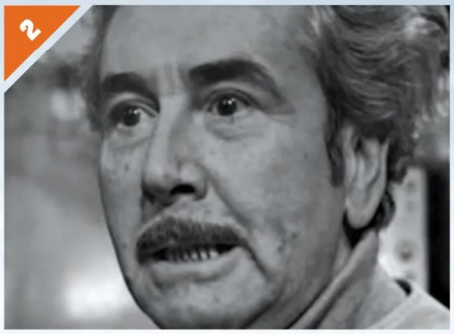




















EPISODE 2

Zaroff shows the Doctor around his laboratory and explains that after Atlantis was submerged, life continued underground. While Zaroff is preoccupied, the Doctor cuts a connection on a power unit.

The lights in the operating theatre flicker. Damon goes to complain to Zaroff. The nurse leaves Polly in Ara's care, who helps her escape. [1]

Damon bursts into the laboratory and accuses Zaroff of using too much power. Zaroff discovers that the power failure was the result of the Doctor's tampering.

Polly hides in the temple while Ara goes to get her some food and clothes.

Zaroff tells the Doctor that he will raise Atlantis by draining the ocean into the Earth's core. The Doctor points out that the pressure will crack the crust and asks Zaroff why he wants to blow up the world. "The achievement, my dear Doctor!" [2]

Ben and Jamie are taken to the mines where they meet two captive sailors, Jacko and Sean.[3] Sean mentions that he has discovered an underground tunnel, and together they manage to slip away.

The Doctor mixes two of Zaroff's test tubes to create a cloud of smoke. He eludes the guards and finds Ara and enlists her help. She distracts Damon, enabling the Doctor to speak to Ramo in private. The Doctor demonstrates the folly of Zaroff's scheme and Ramo provides the Doctor with robes and a headdress so he can pass through Atlantis unchallenged. [4]

Ben and Sean bump into Jacko who has left Jamie further down the tunnel. By the time they reach Jamie, he is clinging to a ledge. [5]

Ramo takes the Doctor to meet Thous, the ruler of Atlantis. The Doctor tells Thous that Zaroff is as mad as a hatter. But Thous hands the Doctor and Ramo over to Zaroff, declaring, "Do with them what you will!" [6]

EPISODE 3

Zaroff orders his guards to take the Doctor and Ramo to be sacrificed.

The Doctor and Ramo are forced to kneel before the idol in the temple, when a voice rings out: "This is the voice of Amdo. Bow down your heads." Everyone bows, apart from the Doctor and Ramo. Ben appears from the secret passage and beckons the Doctor and Ramo inside. [1]

The Doctor sends Jacko and Sean to persuade the Fish People to cut off the supply of plankton. Meanwhile, he intends to kidnap Professor Zaroff!

Disguised with a headscarf and sunglasses, the Doctor lies in wait in the market. [2] When Zaroff enters, the Doctor breaks his cover. Zaroff orders the two nearest guards to capture him, not realising that the guards are Ben and Jamie. Zaroff pursues the Doctor to the temple, where the Doctor stuns him. [3]

Jacko and Sean goad the Fish People into going on strike. [4]

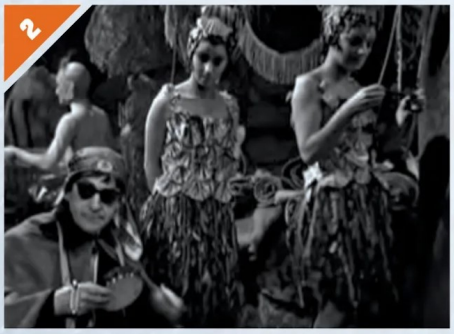
Zaroff clutches his chest and collapses. The Doctor decides to go to Zaroff's laboratory with Ben and Jamie, while Polly and Ramo stay to look after Zaroff. But after the Doctor, Ben and Jamie have gone, Zaroff springs into life and stabs Ramo. He drags Polly off down the tunnel.

The Doctor, Ben and Jamie are forced to hide in the temple as a ceremony is in progress. Once it is over Ramo staggers out of the passage and collapses. The Doctor tells Jamie to go after Zaroff.

Polly hears Jamie calling and breaks free of Zaroff. [5] He chases after her and overpowers Jamie. But then Jacko and Sean arrive and Zaroff runs.

He bursts into the council chamber and tells Thous that his guards will restore order. Thous objects, but Zaroff pulls out a gun and shoots him. He then declares, "Nothing in the world can stop me now!" [6]

























EPISODE 4

After Zaroff has gone, the Doctor and Ben enter the council chamber and find Thous. He is still alive. They carry him back to the secret room where Ara, Sean and Jacko are waiting. The Doctor has a new plan – to flood the lower part of Atlantis!

In his laboratory, no sooner has Zaroff proclaimed that nothing can go wrong than he is informed the workers in Power Station 11 have abandoned it. [1]

The Doctor and Ben approach a guard outside the power station. Ben convinces the guard that the Doctor is his prisoner and the Doctor tricks the guard into revealing the password. Once inside, the Doctor instructs Ben to cut the cables.

Meanwhile, Jamie and Polly are lost in the tunnels. [2] They see a wall glowing – then it breaks open and the sea surges in! The water pours into the temple, forcing Sean, Jacko and Ara to move Thous. They take him to the cave in the mountain with some other refugees. [3]

Zaroff tells his technicians that the time of detonation has been brought forward. The Doctor and Ben walk in and the Doctor announces that Zaroff intends to blow them to pieces. Zaroff's technicians abandon him – but Zaroff presses a button and a barrier comes down, preventing the Doctor and Ben from reaching the controls. [4] "You see, I have anticipated every situation."

Jamie and Polly climb a shaft as the water rises below them.

The Doctor turns off the lights – forcing Zaroff to raise the barrier to switch them back on. But then the Doctor lowers the barrier again, trapping Zaroff out of reach of his controls. [5] As the laboratory fills with water, the Doctor and Ben are forced to flee and Zaroff is drowned.

The Doctor and Ben find Jamie and Polly and they depart in the TARDIS – which starts lurching out of control! [6]

Pre-production

Geoffrey Orme had been writing since 1935, and was prolific in the British film industry, as well as writing theatre material for performers such as Arthur Askey and Flanagan and Allen. His first film, *Sunshine Ahead*, was released in 1936 and he then embarked on a career including thriller and comedy films including *Nothing Ventured, Judgement Deferred, Miss Robin Hood, Devil on Horseback, The End of the Road, Orders Are Orders, The Love Match, Ramsbottom Rides Again, The Boy and the Bridge* (an entry for the Vienna Festival) and many of the Old Mother Riley comedies made between 1941 and 1943. He was also a writer of musical stage comedies such as *Darling You* and *The King of Polonia* in the 1930s. Following wartime service with the RAF, he joined John Baxter's production company to write movie subjects including children's films, becoming a scenario editor and contract writer for Group 3 from 1952 and then becoming a resident scriptwriter for Beaconsfield Films from 1957. From the 1950s, his work tended to be more in the world of television adventure, including episodes of *Ivanhoe, Interpol Calling, The Avengers* and *No Hiding Place.* In 1966, Orme decided to try to write for *Doctor Who* and submitted a script idea, *The Evil Eye,* which was rejected at a late stage in April 1966 by story editor Gerry Davis. At the same time as this, Orme had been co-writing *The Long Duel,* his final film script.

Orme discussed other possible storylines with Davis. On Tuesday 16 August 1966, Davis commissioned Orme to develop *Doctor Who Under the Sea* into a four-part script, planning to use it as the second adventure for the new incarnation of the Doctor. At some point, the scripts were also referred to by the working title of *Atlanta.*



Right: Damon demands that power be restored to the operating room.

Replacement story

In early October, the serial was offered to Hugh David, an actor-turned-director who had done a considerable amount of work for the BBC. David looked through the story for *Doctor Who Under the Sea* and felt concerned by the scale of the sets and the requirements for underwater filming. Contacting a friend at Pinewood Studios who had worked on the 1965 James Bond film *Thunderball,* David found out that to do a polished version of Orme's scripts was way beyond the means of *Doctor Who's* budget. Consequently, he declined the offer, and was instead allocated *The Highlanders* [1966/7 – see page 48]. Because of this, *The Highlanders* was brought forward, and Orme's story deferred on Wednesday 12 October.



The scripts were delivered to the production office later in October, but they were not to the *Doctor Who* team's liking. It was decided to replace the Orme serial with a new story from William Emms (who had written *Galaxy 4* [1965 – see Volume 6] the previous year). Orme's story, however, was not completely abandoned at this time, and he was paid for its delivery.

Emms' replacement story was *Doctor Who and the Imps,* a four-part serial commissioned by Davis on Monday 17 October which concerned alien spores on a space passenger liner arriving on Earth, along with some beings that resembled Imps and which could pass through solid objects. These events gave rise to the growth of a hostile form of plant life, attacking the isolated spaceport. This was a setting which Davis and producer Innes Lloyd liked and later reworked as the airport setting for *The Faceless Ones* [1967 – see Volume 10].

Schedules for *The Imps* were planned during late October. The director was Julia Smith, who had handled *The Smugglers* [1966 – see Volume 8] a few months earlier. The designer was to be Raymond London who had designed *The War Machines* [1966 – see Volume 8] that year. Costume and make-up were to be handled as usual by Sandra Reid and Gillian James, with whom Smith had discussions regarding costumes for the Imps and the futuristic naval personnel in Emms' story during early November. All four scripts were delivered on Monday 31 October.

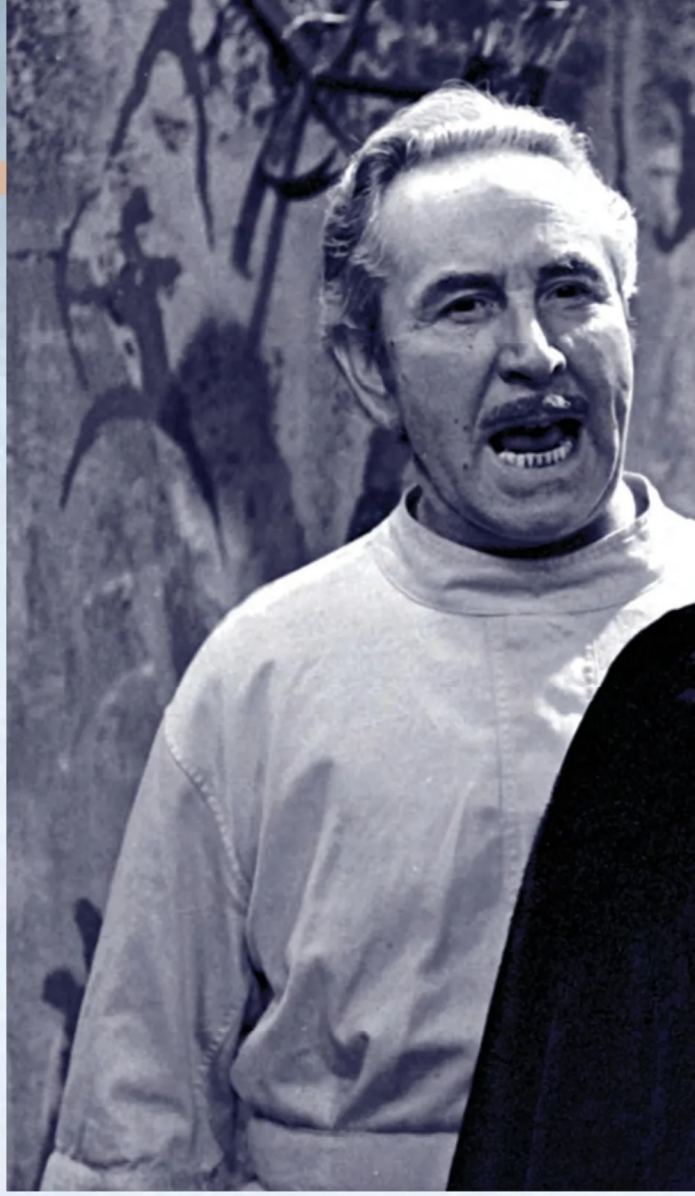
Although placed in the schedules, Emms' script had to undergo rewrites before production could begin. In the second week of November 1966, Emms was taken seriously ill. Smith postponed information regarding the filming during the third week of December, awaiting the delayed rewrites of the story. It would appear that either Emms' health did not improve or that the

Above: The Fish People are revolting.

rewrites were still deemed to be unsuitable. Sometime around the weekend of 12/13 November, it was decided to abandon the Emms story and replace it with the Orme serial. Years later, Emms adapted his unused storyline into a role-playing game book *Mission to Venus* published by Severn House in the UK and Ballantine in the US in November 1986.

Underwater adventure

With the filming dates only a few weeks away, Orme was asked to carry out some rapid rewrites on his story – now entitled *Doctor Who and the Fish People*. He was now also required to include the new companion, Jamie, played by Frazer Hines. Originally cast as a guest actor on *The Highlanders*, Hines was invited to join the regular cast during the making of the story. The rapid introduction of Hines caused various problems with the following few scripts into which Jamie had to be inserted at short notice. Lines were allocated to Jamie from Ben and Polly, and generally the character was still slightly redundant. Davis himself had to do a lot of rewriting on Orme's script, with regards to both Jamie and other aspects of the adventure. The original motivation for Zaroff's insane plan – the death of his wife and mother – was removed between Orme's initial storyline and the televised version, although this was retained in BBC Drama synopses. Similarly, the end of the third episode was originally very different. When Thous wanted to give way to the demands of the workers, Zaroff informed him that in 12 hours they would all be dead. In the fourth episode, Zaroff left his hat and coat behind in the council chamber and these were taken by the Doctor so that he could enter the generating plant, disguised as Zaroff.



This restructuring of scripts may have resulted in diminished roles for Polly and Ben; this was in turn causing Anneke Wills and Michael Craze – who played these characters – to be wary of Frazer Hines, who felt rather left out as the newest member of the regular cast… although he was quickly inducted into Troughton's card schools during rehearsals. Hines was confirmed for the underwater adventure on Tuesday 13 December, with Wills having been booked for a further three serials the previous day. Subsequently, Lloyd told Davis that Polly and Ben should be written out when the contracts of the artistes were up for renewal.

Orme's work revising the scripts was rapid. Episodes 1 to 3 were submitted to Davis in two batches on Wednesday 16 November, with a promise that Episode 4



would be ready by Monday 21 November. At this point, a character called Ebon was written out, giving a stronger role for the servant girl, Ara. There was also a suggestion that Nola, the market trader in Episode 3, should be written out to give Ara more to do – although this did not eventually happen. The scripts also featured a female modern-day scientist called Steen who appeared in Episodes 2 and 4, presumably as an assistant to Zaroff.

Orme delivered Episode 4 on Sunday 20 November, and then travelled to London on Tuesday 22 for a meeting with Davis. The outcome of the meeting was a request for further rewrites. A revised Episode 4 was submitted a week later on Sunday 27, followed by a redraft of Episode 1. In this script, Orme left Davis to write the opening TARDIS scene himself, and also rearranged the characters of Thous, Lolem and Ramo, making it more likely that Ramo would change sides and join the Doctor. Episode 2 was submitted on Monday 28, with Episode 3 following shortly afterwards. The revised Episode 4 was delivered on Tuesday 29.

Another change on the serial's line up was that Raymond London was replaced as designer by Jack Robinson around Monday 21 November, with this being Robinson's first *Doctor Who* serial. Having studied interior design at the College of Arts in Manchester, Robinson had joined the BBC as a designer in 1964 and worked on mainly education and political programmes.

Smith began casting *The Underwater Menace* (as the serial was referred to the week prior to filming) on Tuesday 29 November. She approached Joseph Fürst, an Austrian character actor of some standing who had featured in the films *The VIPs* and *55 Days at Peking,* and whom she hoped would agree to play the villain of the piece, Professor Zaroff. The original description of this key character in Orme's script was: 'A big man with rather bulging eyes and beetling eyebrows, he wears twentieth-century clothing. He is a tremendous personality, and dominates every group of people he joins. He speaks with a heavy Polish accent.' Zaroff's eastern European accent was also catered for phonetically in the script at times (eg, "Release zem. Take zem to the Labour Controller – he will know what to do with zem.")

In the camera scripts, as with Zaroff, Jamie's dialogue is generally written phonetically (eg, "Ye wouldna be makin' fun o' me, would ye?... is it a fact, we dinna



Connections: Looks familiar

- Emerging from the TARDIS in Episode 1, Polly wonders if they have landed in Cornwall again, a reference to her previous experiences in *The Smugglers* [1966 – see Volume 8].

Left: Professor Zaroff has convinced King Thous of his good intentions.



Above: "I would like a hat like that!"

ken where we're going?"). For the film sequence after the TARDIS had landed in Episode 1, Ben mocked the "well-travelled Duchess", imitating her accent to say, "Could we be on the Riviera, Agatha? Hardly, it's out of season. Southend then?" before lapsing back into his own cockney to comment that there were no whelks. When Jamie commented that he didn't think Ben was very funny, Polly thanked him. Examining the fake Aztec bracelet, the Doctor described it in the script as "an Aztec representation of Tonatish – the substance of the Sun". The guard who distracted Zaroff and hence allowed the Doctor to talk to Ara was originally the female scientist called Steen.

In the script for Episode 2, it was noted that Zaroff was 'anxious to impress... Dr Who' in the opening scenes; 'His voice grows in power and pitch, he stands up and his eyes glow. He is a tremendous figure.' Of the mine workers, Sean was 'a middle-aged likeable Irish seaman' while 'the other is Jacko, a dour type'. Meeting Ramo and assuming a disguise, the Doctor was eager to wear the 'magnificent' robe, and got out a mirror, commenting that he looked "Oh, very nice... very nice indeed!" In the earlier rehearsal scripts, Polly fainted when hearing somebody enter the temple where she was hiding; this turned out to be Ben's party, and Ben picked up the prone secretary. Thous was described as 'a dignified man in imposing costume'.

Don't stop me now

In Episode 3's script, 'Doctor Who' was disguised as 'a man in rather tattered clothes sits by the fountain playing a pipe or similar instrument. It is no proper tune – just a series of disconnected notes'; when Ben 'confronts' the Doctor in the market place, 'He gives Doctor Who a push with his foot. The Doctor topples over backwards.' The market sequence was longer in the rehearsal script, and the camera script noted that the Doctor 'plays a measure from Colonel Bogey'. A later stage direction noted that 'Dr Who [is] taking off sailor clothes'. For the film sequence with the Fish People, the stage directions noted 'FISH PEOPLE passing the message one to the other. This is either a simple single SHOT SCENE, or may be expanded into something rather more rewarding if facilities allow, with attractive swimming SHOTS.' The final scene of the episode was different in the script with Zaroff telling Thous with good humour, "Sssh! Ssh! One moment. I have nearly finished. What was I going... oh yes... since your goddess Amdo has developed such an enchanting taste for people it is surely fitting that the great Thous should offer himself as, er, what shall we say – today's dish of the Gods." Zaroff 'roars with laughter at this joke – and still laughing he takes a spear from one of his guards and hurls it at Thous'. To the guards, Zaroff said, "Come, we have much to do. Kill these two men, and follow me to the laboratory. Nothing on Earth can stop me now."

In Episode 4, the concluding TARDIS scene was a late addition. ■

Production

The scripts for *The Underwater Menace* were distributed on Thursday 8 December 1966, with the cast being asked to pay particular attention to the film sequences which would be shot the following week. With Episode 2 of *The Highlanders* recorded on Saturday 10, the regular cast had Sunday off and then rehearsed the film sequences for *The Underwater Menace* on Monday 12 December at St. Helen's Church Hall in North Kensington, the same day on which they travelled to Swanage to stay overnight for the location filming next day. The production staff had travelled down on Sunday 11 and stayed at the base hotel, the Scott Arms, in Kingston. Thus five silent establishing shots of the volcanic island which did not need any members of cast were done on Monday afternoon.

Location shooting on 35mm film took place at Winspit Caves near Worth Matravers, a stretch of shoreline in Dorset, with the co-operation of John S Strange who owned the caves. Here, the production team found a pothole entrance which was suitable for the mountainside gateway to Atlantis for a day's filming on Tuesday 13 December and the establishing shots the previous day.

Also filmed on the Tuesday were the scenes of the



Below: The Fish People appreciate the scale of the problem.

TARDIS' arrival on the shoreline in Episode 1, and also the final scenes of the escape from Atlantis and the crew meeting outside the ship (plus its departure) in Episode 4. The other cast required were PG (Patrick) Stephens and Paul Anil, who played the two sailors Sean and Jacko in the closing scenes; the Irish-born Stephens was a favourite with the cast members, making everyone laugh with his humour.

The cave entrance was used for the scenes in Episode 1 where the companions were overpowered by the Troglodyte-like Atlantean guards, and also for the emergence of Polly and Jamie, and later Ben and the Doctor from the flooded city in Episode 4. Three extras, Michael Earl, Derek Hunt and Keith Ashley, also appeared on location as Atlantean guards during Episode 1, a role they would reprise for the studio recordings (another extra, Dean Hardy, was due to appear on location but featured in studio only). The native Atlanteans, such as Damon, had bushy eyebrows and many wore specially made wigs.

The regular cast members retained the costumes they had worn in *The Highlanders* for Episode 1, with Polly in her Scots outfit from the later episodes of that story, Ben in his policeman's jacket, Jamie in his original Highland garb and the Doctor with his dark cape and tall hat. By Episode 4, Ben and Jamie wore wetsuits, Polly had donned an Atlantean shell-suit and the Doctor was now minus his cloak and headgear. The Atlantean shell-suit was decorated with plastic scallop shell ashtrays as Wills recalled for BBC Audio: "That shell costume was bloody uncomfortable... they were digging into me and it was absolute agony."

With *The Underwater Menace,* the costume for Patrick Troughton's Doctor was revised slightly. The very loud checked trousers were abandoned in favour of a less gaudy pair, and these were also taken in over the next couple of serials to appear less baggy. The Paris beau-style hat worn by Troughton in *The Power of the Daleks* [1966 – see page 6] and *The Highlanders* would also make its final appearance in this adventure, worn by Polly in the closing TARDIS scene of Episode 4. At this point, there were still various discussions and arguments going on about how Troughton should play the Doctor, since initial reaction to *The Power of the Daleks* had not been favourable.

With the location work completed on the Tuesday, the crew returned to London



Connections: Timeless poetry

- The Doctor quotes to Jamie, "Nae man can tether time or tide," from the epic poem, *Tam o'Shanter*, by Robert Burns (1759-1796), first published in 1791. However, as Jamie comes from 1746, he is unfamiliar with the work.



that night. On Wednesday 14 December, three days of shooting began on Stages 3A and 3B of the BBC's Television Film Studios at Ealing. The model work for the serial was shot first. In Episode 1, a shot of the cage descending into the depths of the island was filmed to intercut with recording in the cage set. For the final episode, a series of telecine inserts were made of the sea wall. Originally this was seen glowing by Jamie and Polly, whereafter it cracked a little to admit a trickle of water, and then gave way to admit the ocean. A model shot was also made of the Atlantean temple being destroyed in the floods, with water pouring through the mouth and eye of the Amdo face before the idol collapsed.

The demise of Zaroff was shot using the tank facility on the first day, since this allowed the project control room to be flooded with water around Joseph Fürst. Three shots in all were done for this sequence, the first showing the water flooding in around the professor, the second with Zaroff reaching through a barred circular doorway, and the final one with the lab underwater and only some props – such as Zaroff's detonation plunger – floating about. It actually took a very long time to flood the tank, and so the film sequences incorporated a lot of editing to make events seem a lot faster than they really were. The remainder of the first day at Ealing was spent with two of the Fish People extras – Cathy Ash (who replaced scheduled actress Carol Gilbey) and Tony Starr – testing the Kirby wire harnesses needed the following day.



Left: Another day on the farm.

Floating in mid-air

Nearly all the material involving the Fish People was filmed at Ealing using four actresses and four actors. Thursday 15 December was devoted to all shots which required the use of the Kirby's Flying Ballet mechanisms so that four Fish People (Ash, Starr, Judy Nicholls and Mary McMillan) could be seen 'floating' over a dry sea bed – without the need for underwater photography. When shot with a soft-focus lens to mask the wires and the lack of water, the slow movements of the actors made them appear to be swimming. "The sea is actually a small goldfish tank about 12 inches high," Innes Lloyd told the press. "The cameras are placed behind it and slowed down. The Fish People are attached to wires, just floating in mid-air, but it gives the impression of people swimming in the sea."

The morning of Friday 16 was spent on the scenes of the Fish People being taunted by Sean and Jacko in Episode 3,

Connections: Thinking aloud

As the TARDIS lands, the audience is given a rare insight into what each of the travellers is thinking. We hear Polly wishing, "Please let it be Chelsea, 1966," Ben being sarcastic to himself, "Hope it's the Daleks – I don't think!" the Doctor is hoping for "prehistoric monsters" and Jamie is wondering, "What have I come upon?"



after which further sequences ustilising the Kirby wire were filmed. There were different sorts of Fish People, indicating different stages of development after the plastic gill implants. The full Fish People, based on mermaids, wore a stretchy fabric body stocking covered in sequins, and had a cowl of large glittering sequins around their head on which were placed large plastic gills. Their eyes were covered with half-masks incorporating large fish eyes and more sequins, while their mouths were made-up to resemble fishes' downturned lips. There were also a couple of half-Fish People who were at an earlier stage of development, played by an actor and actress clad in white wet suits and diving goggles. "The first thing I did was to read books and look at illustratuons of fishes, to see how best to give the effect of gills and scales on human actors," said Sandra Reid in a contemporary interview, "Most of the actors wear tights and leotards with large sequins sewn on them. We made shells out of book-muslin." BBC publicity arranged a photo session on the Friday morning for the Fish People, with the eight artistes sitting on a rock isolated by water from the 'shoreline', built around the same tank that had housed Zaroff's control room.

Some scenes in the rocky tunnels under Atlantis were also filmed at Ealing, the main sequence was the rescue of Jamie from a rockfall during Episode 2, which involved Craze, Hines, Stephens and Anil. Shot on the Friday afternoon, this concluded the pre-filming on the serial with Craze and Hines missing some rehearsals for the recording of *The Highlanders* Episode 3 the next day.

For the first time since *The Savages* [1966 – see Volume 8], specially composed music was commissioned for *Doctor Who.* The composer selected was Dudley Simpson, who had previously worked on several earlier *Doctor Who* serials, beginning with *Planet of Giants* [1964 – see Volume 3], and who had recently completed an incidental score for *The Fastest Draw,* an episode of the BBC2 science-fiction anthology series *Out of the Unknown.* The music for *The Underwater Menace* was recorded in two sessions. All the choral material for the Atlantean temple scenes in Episode 1 and 3 was done first, with Simpson conducting eight vocalists from the popular Cliff Adams Singers on Thursday 29 December, 1966. This was recorded in Studio R at Lime Grove from 10am to 1pm and featured the singing talents of Fred Lucas, Geoffrey Coleby, Stanley Riley, John Frost, Neil Howlett, Leslie Fyson, John McCarthy and the chorus master Wilfrid Johns.

The other recording involved the BBC Radiophonic Workshop with Simpson collaborating with Brian Hodgson. For the first time, the composer dabbled with



Right: High priest Lolem maintains his dignity at all times.



Left: The Doctor ponders the situation.

electronics, using the Workshop's new monophonic multi-colour tone organ, and enjoyed producing the crude yet distinctive synthesiser score. This work was done on Monday 2 January 1967, and included the unearthly reverberating score for the Fish People sequence in Episode 3. Approximately 16 minutes of music was recorded for the serial in total. Hodgson also created 24 bands of special sound for the serial in December 1966.

Publicity shots

Rehearsals for *The Underwater Menace* took place at St Helen's Church Hall from Tuesday to Friday each week prior to recording. The regular cast had enjoyed a week's Christmas break after recording *The Highlanders* Episode 4 on Christmas Eve. The Christmas break, plus a week's delay prior to the recording of *The Power of the Daleks*, meant that *Doctor Who* was now being taped only a week in advance of transmission.

Playing the rotund High Priest, Lolem, was Peter Stephens, who had played a variety of characters in *The Celestial Toymaker* [1966 – see Volume 7] the previous year; Julia Smith had previously directed him in *Dr Finlay's Casebook*. Noel Johnson, who had been a hero to millions on the radio as both the BBC's *Dick Barton – Special Agent* and Radio Luxembourg's *Dan Dare*, joined the cast as King Thous. Playing Damon's assistant was Gerald Taylor, whose work on the show as a Dalek operator stemmed back to 1963 as well as playing a Zarbi in *The Web Planet* [1965 – see Volume 4] and operating the War Machines as well as providing WOTAN's voice in *The War Machines*.

The cast was unimpressed by the script and production, with Patrick Troughton disappointed by the cheap sets and costumes enforced by the low budget. Director Julia Smith was highly charged during the production (which was far more effects-intensive than the historical costume piece of *The Smugglers*), and the cast recalled that she would burst into tears on occasion. Having different views on how comedic the new Doctor should be, Smith and Troughton were not at ease working together, which made for an awkward production.

The new story was previewed in *The Sun* on the first day of rehearsals with photos of the Fish People (incorrectly referred to as Atlanteans).

Over the first couple of weeks of 1967, the official publicity shots of Patrick Troughton as the Doctor were taken. He posed with props, such as a piece of rock, his 500 Year Diary, and also Hartnell's large stone ring – plus his tall hat.

Episode 1 was recorded on Saturday 7 January 1967, in Studio 1 of the BBC's Riverside Studios. The time allowed to Julia Smith to set up in studio the previous day had been restricted by a live current affairs programme being transmitted from Riverside 1 in the afternoon, meaning that the *Doctor Who* team could not start work until 6.30pm and would have



Connections: Mind your language

- We learn that Polly has a vague grasp of foreign languages in Episode 1 when she asks the Atlantean guards if they speak French, German or Spanish. Jamie also speaks Gaelic briefly in the same scene, while the Doctor speaks Russian. A line of dialogue with Ben trying cockney on the guards was dropped.



Above:
It's sink or swim for the hapless Fish People.

to work overnight. Recording ran from 8.30pm until 10pm on Episode 1, and from 8.30pm to 9.45pm on the following three episodes.

For Episode 1, the opening TARDIS scene continued on directly from *The Highlanders* with Jamie experiencing the seemingly impossibly large interior of the ship for the first time. The Doctor's tall hat sitting on a table appeared behind the opening caption for the serial title, with the writer credit and episode number superimposed over shots of the Doctor and the TARDIS console. The Doctor defined *The Highlanders* as taking place in 1746 during this scene, although the script specified 1745.

There was a recording break after the first shot of the travellers in the compression chamber, and then another between the scene in which the Doctor's companions were taken from the chamber by the priests, to allow the cast to move over to the temple set and for a redress of the compression chamber. The other recording break in Episode 1 was after the travellers were rescued from the temple, allowing Hines, Wills and Craze to cross to the operating theatre set for the scene were Damon assigned the companions to work.

A scorpion fish in a tank was hired to appear in the scenes set in Zaroff's laboratory in Episodes 1 and 2 (replacing the scripted squid as Zaroff's pet), although in fact this set was Damon's operating theatre in close-up for Episode 1 with only the hands of Damon and Zaroff being seen (the set not being required for any other scenes in the episode). The operating theatre itself was a partial redress of the compression chamber set from earlier in the episode. Damon's operating theatre had a back-projection screen acting as a window, allowing the 'underwater' film of the Fish People to be seen by Polly in two scenes towards the end of the episode. To give the impression of a large amount of people in Atlantis, some extras played more than one role, including three who first played Atlantean priests and then changed costumes to become medical orderlies during the final recording break.

The Temple of Amdo was a multi-level set, and the largest for the serial. The right-hand part of the chamber was a

raised sacrificial area with the entrance, while to the left was the huge face of Amdo herself, with a secret entrance to one side accessed by a flight of steps.

The set for Episode 1 also incorporated four sacrificial see-saw rigs for the Doctor and his friends to play their parts in the Festival of the Vernal Equinox. These pivoted devices were held in their original position by pots full of water, balancing the weight of the victim hung at the other end. One of the child priests removed the plugs from the pots, allowing the water to flow out, and hence tilt the travellers towards a central shaft at the foot of which were the sharks. Five feet of silent 35mm stock film from the BBC's vaults was used to show a shark swimming, intercut with the scene in which the companions were suspended over the pool. Mirror shots were also used to give interesting camera angles looking down on the sacrifices showing all four around the central shaft.

Extra business

After a week of rehearsal, Episode 2 was taped at Riverside Studio One on Saturday 14 January. As with the remaining episodes, there was no filmed reprise transferred from the previous week's episode. Instead, each recap scene was re-enacted before the cameras. The title captions for Episode 2 were shown over a close-up of the syringe, a shot of Damon and then a shot of Polly on the operating table. For this episode, and part of Episode 3, Polly wore a plain white operating theatre smock. Again, there was doubling up of the extras with the seven miners in the episode also playing laboratory assistants, medical orderlies, an attendant priest and Atlantean guards. The new sets used for the episode were Zaroff's laboratory (with stock sound effects in the background), a rocky tunnel, two different mine sets and the council chamber set (a redress of the room of plankton food from Episode 1). This now had a raised dais in its centre; with Thous' throne to one side.

Zaroff's laboratory housed an illuminated cross-section of Atlantis (created by Shawcraft, the Uxbridge-based props company), with which he demonstrated the principle of 'draining away the oceans' to the Doctor. The Doctor's demonstration of the same plan to Ramo in the temple later in the episode used a sealed pot full of water which was left to boil, and exploded on cue by means of a hidden charge.

A single recording break was scheduled during the recording; this was to allow the cameras to be moved before the scene in which Ramo and the Doctor entered the council chamber. The business of the Doctor donning a sou'wester and oilskins was unscripted extra business added by Troughton and the team close to recording.

The regular cast missed out on some of the rehearsals for Episode 3 of *The Underwater Menace* to film some of the Moon surface sequences for Episodes 1



Connections: Cave dwellers

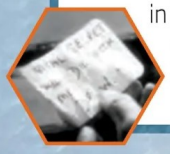
- Speculating that their captors may be Troglodytes from North Africa, the Doctor consults his 500 Year Diary, hoping to deduce what time period they have landed in.



Below: The Doctor realises that Professor Zaroff is completely mad.

Connections: Doctor Who?

- In Episode 1, the Doctor signs his own name at the end of his message to Zaroff. The message reads: 'Vital secret dies with me. Dr. W.' This was in keeping with the production team's view at the time that 'Doctor Who' was the actual name of the character, as indicated by dialogue from the WOTAN computer in *The War Machines* [1966 – see Volume 8] and the Doctor calling himself 'Doktor von Wer' (German for 'Doctor Who') in *The Highlanders* [1966/7 – see page 48].



and 4 of the following serial, *The Moonbase*, at Ealing Film Studios on Tuesday 17 and Thursday 19 January.

Episode 3 was recorded on Saturday 21 January 1967, with BBC photographers attending for publicity shots of guest stars Joseph Fürst and Noel Johnson. The opening caption slides were shown over a shot of the throne room doors through which Zaroff entered. From this episode, the costume supervisor was Juanita Waterson, a new member of Sandra Reid's department, who continued to work with the designs that Reid had established.

Episode 3 had one recording break planned before the scene in the market place. This was to allow various cast members – principally the regulars – to have costume changes into their disguises. This was the last episode to feature Jamie in his original full Highland costume since, during the recording break, Hines and Craze donned wetsuits to act as two of Zaroff's guards. Anneke Wills also changed from her white robe into an Atlantean costume similar to Ara's. The Doctor indulged in disguise again, this time as a form of gypsy musician, wearing dark glasses, a short cape and a head scarf. Part of the redefinition of Troughton's portrayal that was going on at the time concerned the new Doctor's penchant for disguise; this was a notable story element in *The Highlanders,* but seldom employed after *The Underwater Menace*.

Below: Put to work in the mines.



Recording breaks

Once again, the extras doubled up with the roles: the 10 priests also appeared as miners and people in the market, as well as two of Zaroff's guards. Three of the Fish People artistes (Starr, McMillan and Derek Calder) appeared in the market place sequence, although a fourth – actress Perin Lewis – was unable to attend as planned. This set incorporated a small pool of 'salt water' and a fountain power by a pump among some rocks at the centre of the market.

Stuntmen and fight arranger Derek Ware devised the fight sequences between Hines and Fürst in which the professor fended off Jamie with a sword in the tunnels. Neither Zaroff nor his two guards fired blanks from their guns at the end of Episode 3. Zaroff's gunning down of Thous was achieved by playing a recording of a gunshot into the studio, while two more shots represented the off-screen deaths of Thous' two guards.

Rehearsals for the final episode began a day earlier than usual on Monday 23 January. On Friday 27 January, Troughton was contracted to play the Doctor for an additional four stories (23 episodes) beyond his initial agreement. At the



Above: Zaroff takes control and guns down King Thous.

same time, Craze was issued with his final contract for 10 episodes taking him through to Episode 2 of *The Evil of the Daleks* [1967 – see Volume 10].

Episode 4 of *The Underwater Menace* was taped on Saturday 28 January 1967. Unusually the recording took place out of sequence and the first scene of the evening was actually the very final sequence of Episode 4. Set in the TARDIS control room, this showed the Doctor's ship going out of control, using a rotating camera lens to represent the turbulence. The Doctor's tall hat made its final appearance in the closing scene of Episode 4 when it was briefly worn by Polly. The closing titles were then recorded, with a caption slide reading "Next Week: *Dr Who and the Moonbase*" just before them. There was then the first of three recording breaks, after which the rest of the evening saw the taping continue in scene order, with the opening episode captions shown over a close-up of Zaroff's gun, and then a tight shot of the scientist's insane face. The second recording break was during the scenes of Polly and Jamie in the tunnels to allow Anneke Wills and Frazer Hines to move along the set, and the final one for camera moves after the scene where the Doctor wants to go back to save Zaroff.

The laboratory set included a working television monitor relaying the image of the Overseer at Generating Station Z11 to Zaroff. This was Ralph Watson, who also provided the voices from Stabiliser Station Z2 and Ranger Station Z3 heard in Zaroff's laboratory as the project progressed. The set included the barred circular doorway that had been used for the drowning sequence at Ealing, with the grille sliding down to isolate Zaroff from the Doctor and Ben. The main countdown clock was a dial which had previously appeared in both the 1966 movie *Daleks' Invasion Earth 2150 AD* and *The War Machines*. The laboratory assistants in Zaroff's base of operations also doubled as Atlantean refugees in the closing scenes of the serial. Perin Lewis was now available for this recording, appearing as a half-Fish Person with Tony Starr.

The main new set for the episode was the generating station, which incorporated a giant working cog flywheel. This was built with entrance doors directly onto the corridors, allowing continuous recording as the Doctor and Ben bluffed their way past the guard. One of the underground tunnel sets was also adapted as the cave set in the mountain where Thous, Damon and the refugees escaped the flood of their city. ■

PRODUCTION

Mon 12 Dec 66 Winspit Quarry, Worth Matravers, Dorset [Volcanic Island]
Tue 13 Dec 66 Winspit Quarry [Beach/Top of Hill/Entrance to Pot Hole/Summit of Hill/Cave/Rocks]
Wed 14 Dec 66 Ealing Film Studios Stage 3: Models/Laboratory
Thu 15 Dec 66 Ealing Film Studios Stage 3: Underwater (inc back projection)
Fri 16 Dec 66 Ealing Film Studios Stage 3: Rocky Cliff/Underwater
Sat 7 Jan 67 Riverside Studio 1: Episode 1
Sat 14 Jan 67 Riverside Studio 1: Episode 2
Sat 21 Jan 67 Riverside Studio 1: Episode 3
Sat 28 Jan 67 Riverside Studio 1: Episode 4



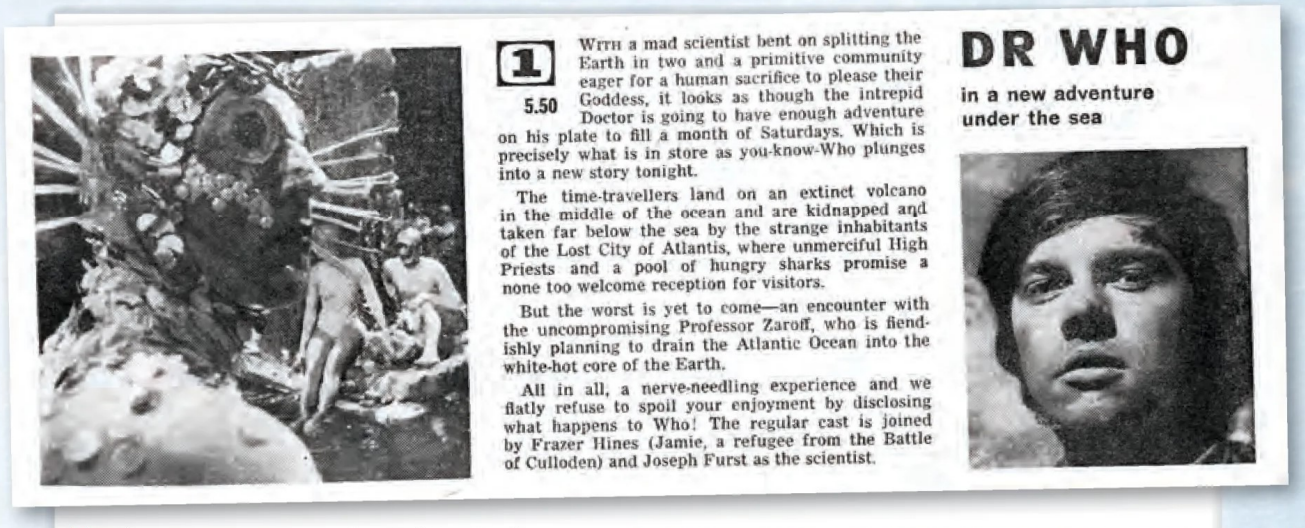
Post-production

Two cuts were made to Episode 1 prior to broadcast. The end of the scene where the Doctor was to be taken from the table of food by the guards was removed. The Doctor quietly urged Ara towards the exit with his message. When the guards entered, the Doctor grabbed the tablecloth and swept it upwards, hurling the food into the faces of Ramo and his guards. A game of hide and seek ensued with the Doctor attempting to escape through gaps behind hanging tapestries. Eventually the Doctor was cornered, but clearly enjoyed every moment of the confusion. The end of the scene where the Doctor and Ara talked while a guard distracted Zaroff was cut. The Doctor told the Professor that he has had his appetite whetted so he must see the laboratory of the world's greatest scientist. Zaroff was flattered and agreed, leading the Doctor away.

One cut was made to Episode 2 – the start of the tunnel scene where Ben's party reached a forked junction. In this, Ben was amazed to learn that Atlantis was not a legend after all, and Sean confirmed people had lived here ever since the flood, some now turned into Fish People. Air was funnelled down from the crater above and Zaroff's quarters were air-conditioned. When asked how long he had been a prisoner, Sean estimated two years, adding that there were a lot of shipwrecks around these parts – not all from natural causes.

One scene was deleted from the finished Episode 4. In the refugee cave, Sean said that the water has won, but Ara thought maybe the Doctor escaped. Jacko said that they should not fool themselves; the Doctor went to stop Zaroff and must have drowned himself – they would never know if he succeeded. Sean was indignant; if the Doctor hadn't succeeded, they wouldn't still be in one piece! ■

Publicity



1 5.50

With a mad scientist bent on splitting the Earth in two and a primitive community eager for a human sacrifice to please their Goddess, it looks as though the intrepid Doctor is going to have enough adventure on his plate to fill a month of Saturdays. Which is precisely what is in store as you-know-Who plunges into a new story tonight.

The time-travellers land on an extinct volcano in the middle of the ocean and are kidnapped and taken far below the sea by the strange inhabitants of the Lost City of Atlantis, where unmerciful High Priests and a pool of hungry sharks promise a none too welcome reception for visitors.

But the worst is yet to come—an encounter with the uncompromising Professor Zaroff, who is fiendishly planning to drain the Atlantic Ocean into the white-hot core of the Earth.

All in all, a nerve-needling experience and we flatly refuse to spoil your enjoyment by disclosing what happens to Who! The regular cast is joined by Frazer Hines (Jamie, a refugee from the Battle of Culloden) and Joseph Furst as the scientist.

DR WHO

in a new adventure under the sea

- The story was previewed in *Radio Times* by a one-third page article entitled *Dr. Who* in the issue for 14-20 January 1967.

- An unidentified newspaper ran a feature about the new serial under the title *Lost World of Atlantis – in Dorset* explaining how location filming had been performed on the cliffs near Worth Matravers. Sandra Reid, Gillian James and Innes Lloyd were quoted about various design and production aspects of the serial.





- The BBC's in-house magazine *Ariel* ran a photo of the Fish People as an illustration for a 'swinging Club holiday' in its January 1967 edition.

- Having completed his pantomime run, William Hartnell appeared in a filmed interview with Roger Mills about leaving *Doctor Who* and publicising a touring version of *Puss in Boots* on *Points West*, a local BBC news programme on Tuesday 17 January.

Above: *Radio Times* promotes *The Underwater Menace*.

Left: The Doctor keeps an eye on Damon.

Left: Danger, Professor Zaroff! Danger!

Broadcast

The Underwater Menace started transmission one week after the first studio recording for the serial and ran over four consecutive Saturdays from 14 January 1967 at 5.50pm. The cliffhanger to Episode 1, of Damon advancing on Polly with a hypodermic syringe to inject her, prompted a representative of the National Society for the Welfare of Children in Hospitals, Mrs N Safford, to write to the production office on Monday 16. She angrily pointed out that around 5,000 children would have an operation of some sort the following week, and many youngsters could be terrified at the prospect of waking up with 'plastic gills' (having seen the screaming Polly in Episode 1). Lloyd explained to Mrs Safford that the storyline was fantasy, and that the children watching were unlikely to link Polly's impending operation with everyday life.

Below: The Doctor demonstrates what will happen to the world if Zaroff succeeds.



At the BBC Programme Review Board on Wednesday 18 January, head of drama Sydney Newman speculated on whether Patrick Troughton's new Doctor was too much of an anti-hero. Richard Levin, the head of television design, felt that Troughton's Doctor was too human and "with it" while the assistant head of family programmes did not like his costume. Andrew Osborn, the head of drama series, felt that his old friend Patrick Troughton had settled in and was now giving a "richer performance" than William Hartnell. The following week, programme controller Huw Wheldon felt that the new serial was "doing reasonably well".

Episode 2 was reviewed in the *Morning Star* on Wednesday 25 January 1967. Ann Lawrence dismissed the serial as 'increasingly painful'. Particular criticism was directed at the script, and also at Troughton's performance who was described as a 'clown'.

The Underwater Menace gained over eight million viewers, the highest Troughton audience at that point. While the audience size was reasonable, the Reaction Index of the viewers was poor.

At the time ITV was fielding strong competition. In the London area, ATV was running a popular variety show with Ken Dodd called *Doddy's Magic Box* which was frequently in

the top-rated shows of the week. In the North, ABC scheduled *Batman* in direct opposition to *Doctor Who* while Southern opted for schoolboy japes with Jimmy Clitheroe in *Just Jimmy.*

- A great deal of the feedback regarding the serial came from girls who liked the ornate Atlantean and Fish People costumes, and asked if they could obtain such items.

- BBC Enterprises marketed *The Underwater Menace* overseas as 16mm film recordings. The serial was purchased by ABC in Australia and screened from September to October 1967 with a 'G' rating after one cut had been made to each episode by the Australian Film Censorship Board. Episode 1 lost the shots of Polly struggling against the two Atlantean orderlies, with Episode 2 losing similar material, including close-ups of her arm being readied for injection. Episode 3 lost much of the struggle between Ramo and Zaroff in which the priest was throttled. In Episode 4 the shot of Zaroff's head plunging underwater for the last time was cut.

- New Zealand purchased the serial in April 1969. It was also sold to Hong Kong and Singapore around 1969 and Zambia around 1970.



Left: Can the Doctor appeal to Zaroff's better nature? No!

- The 405-line videotapes of Episodes 1 and 2 of the serial were cleared for wiping on Monday 21 July 1969 while Episodes 3 and 4 were cleared on Monday 22 September 1969. The BBC Film and Television archives did, however, retain a 16mm telerecording of Episode 3 of *The Underwater Menace* as an example of the 1966/7 series.

- Late in 1996, the cuts made to the serial by the Australian Film Censorship Board were located and returned to the BBC.

- In September 2011, the edited Australian film print of Episode 2 was returned to the BBC by a UK film collector who had acquired it from another collector in the 1980s. This was premièred at the British Film Institute in London on Sunday 11 December 2011.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 14 January 1967	5.50pm–6.15pm	BBC1	24'18"	8.3M (43rd)	48
Episode 2	Saturday 21 January 1967	5.50pm–6.15pm	BBC1	25'00"	7.5M (64th)	46
Episode 3	Saturday 28 January 1967	5.50pm–6.15pm	BBC1	24'09"	7.1M (59th)	45
Episode 4	Saturday 4 February 1967	5.50pm–6.15pm	BBC1	23'20"	7.0M (65th)	47

Merchandise



Right: The DVD cover.

Below: The novelisation with a cover by Alister Pearson.

The serial was novelised by Target Books editor Nigel Robinson as *Doctor Who – The Underwater Menace,* being published in hardback by WH Allen in February 1988. For the novelisation, Robinson tightened up a lot of the weaker areas in Orme's scripts, and changed around some of the characters. Lolem took over Ramo's role in scenes during Episode 1, while some of Damon's scenes were given over to the Labour Controller. The cover painting of three Fish People was by Alister Pearson. The paperback edition, book number 129 in the Target Library, was issued in July 1988. A sound effect of *A few Fish People* was released on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* by the BBC Audio Collection in July 1993. The off-air soundtrack of *The Underwater Menace*, with narration by Anneke Wills, was available from BBC Audio in February 2005 on a twin CD with a bonus interview; this was included in *Doctor Who: The Lost TV Episodes – Collection Three: 1966-1967* in August 2011.



Below: The cover for the TV soundtrack from AudioGO.

The documentary *The Missing Years*, part of *The Ice Warriors Collection* by BBC Worldwide, released in November 1998, included the Australian censorship extracts; the complete Episode 3 from the serial was also included in the same set. Dudley Simpson's incidental music for the Fish People was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. The Fish People music was also included on the 11-CD *Doctor Who: The 50th Anniversary Collection* issued by Silva Screen in September/November 2014.



Episode 3 of *The Underwater Menace*, along with the surviving clips, was first released on DVD as part of *Lost in Time* in November 2004.

Following the recovery of Episode 2, *The Underwater Menace* was released on DVD by the BBC in October 2015. Episodes 1 and 4 were represented by the soundtrack accompanied by John Cura's off-air 'telesnaps'. Special features included:

- **Commentary** – with actors Anneke Wills, Frazer Hines and Catherine Howe, special sounds supervisor Brian Hodgson and floor assistant Quentin Mann and Patrick Troughton's son Michael, plus archival material from Patrick Troughton, Julia Smith, Hugh David, and Innes Lloyd, moderated and linked by Toby Hadoke
- **A Fishy Tale: Making The Underwater Menace** – cast and crew look back on the making of the story. With actors Anneke Wills, Frazer Hines and Catherine Howe, AFM Gareth Gwenlan, production assistant Berry Butler and new series writer Robert Shearman. Narrated by Peter Davison
- **The Television Centre of the Universe: Part Two** – Yvette Fielding continues her tour of BBC Television Centre in the company of actors Peter Davison, Janet Fielding and Mark Strickson
- **Photo gallery**
- **Censor clips** – extracts from Episodes 1 and 4 ■

Cast and credits

CAST

Patrick Troughton Dr. Who

and

Anneke Wills Polly
Michael Craze Ben
Frazer Hines Jamie

with

Joseph Fürst Zaroff
Catherine Howe Ara
Tom Watson Ramo [1-3]
Peter Stephens Lolem [1,3]
Colin Jeavons Damon
Gerald Taylor Damon's Assistant [2]
Graham Ashley Overseer [2,4]
Tony Handy Zaroff's Guard [2-4]
Paul Anil Jacko [2-4]
P G Stephens Sean [2-4]
Noel Johnson Thous [2-4]
Roma Woodnutt Nola [3]

UNCREDITED

Michael Earl, Dean Hardy, Derek Hunt, Keith Ashley, Sonny Willis, Ronald Gough Atlantean Guards

Denis Redwood, David Waterman, Leonard Kingston, Peter Stockbridge, Laurence Archer, Reg Cranfield, Bob Raymond, Fred Davis, Darell Richards, Stanley Jacomb, Gordon Lang, Hein Yiljoen, Royston Farrell, John Adams, Alex Donald, Tony Douglas Atlantean Priests

Anthony Kemp, Gary O'Brien, Samuel Burleigh, Shane Younger Child Priests
Alex Donald, Tony Douglas Zaroff's Guards
Denis Redwood, David Waterman, Leonard Kingston Medical Orderlies
Cathy Ash, Judy Nicholls, Alex Donald, Nigel Clayton Full-Fish People
Perin Lewis, Derek Calder, Mary McMillan, Tony Starr Half-Fish People
Alan Vicars, Robin Scott, Royston Farrell, Denis Redwood, David Waterman, Dean Hardy, Keith Ashley, Gordon Lang, Hein Viljoen Miners
Bill Burridge Executioner Priest
Peter Stockridge, Reg Cranfield, John Adams Men in Market
Marguerite Young, Mary Wheeler Women in Market
Gerald Taylor, Alan Vicars, Robin Scott, Royston Farrell, Philip Joste Laboratory Assistants
Ralph Watson Voices from Stations Z2 and Z3/ Overseer at Generating Station
Jimmy Mac Refugee Priest
Gary O'Brien, Edmund O'Dwyer Atlantean Children
Marguerite Young, Mary Wheeler Atlantean Women Refugees
Philip Joste, Robin Scott, Royston Farrell Atlantean Refugees

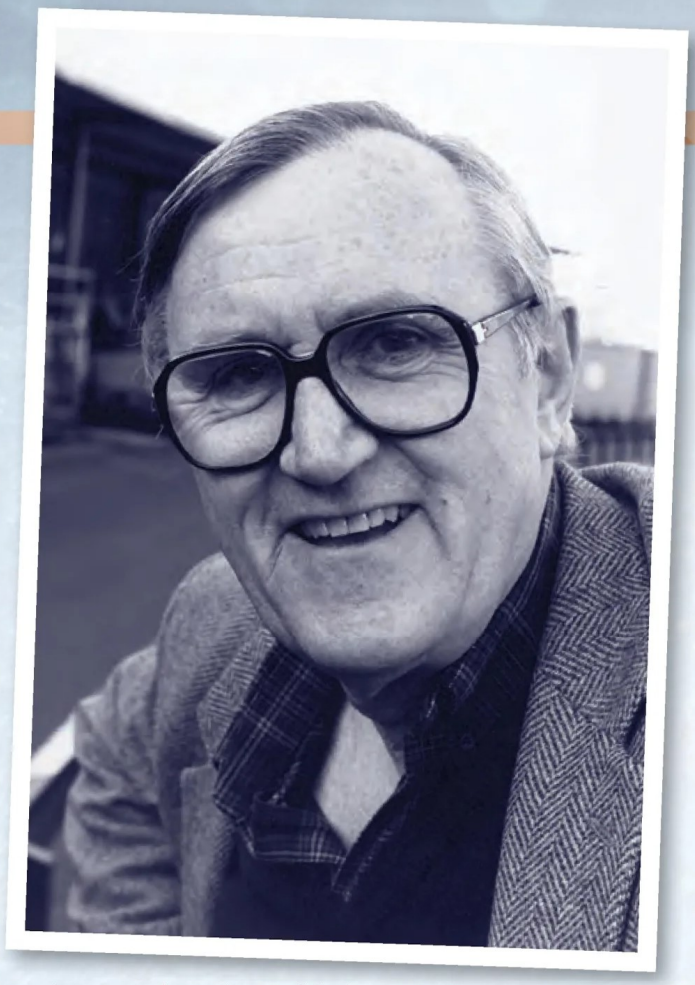
CREDITS

Written by Geoffrey Orme
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Incidental Music by Dudley Simpson
Fight arranged by Derek Ware [3]
Story Editor: Gerry Davis
Film Cameraman: Alan Jonas[1]
Film Editor: Eddie Wallstab[1]
Costumes by Sandra Reid[1]
[uncredited: Juanita Waterson on 3-4]
Make-up by Gillian James[1]
Lighting: Gordon Summers[1]
Sound: Bryan Forgham[1]
Designer: Jack Robinson
Producer: Innes Lloyd
Directed by Julia Smith
BBC tv

[1] Credited on Episode 4 only

Profile

INNES LLOYD
Producer



Born Christmas Eve 1925 in Penmaenmawr, Conwy, North Wales, George Innes Llewelyn Lloyd took a middle name, and his eventual professional name, from his mother's maiden name, Innes.

After being called up for wartime service in the Royal Navy in 1943 and demobbed in 1946, he trained at the Central School of Speech and Drama, with subsequent professional acting engagements including the Malvern Festival, 1948/9.

Wishing to write and direct in drama, he joined the BBC in 1953, working for a year in radio's European Service at Bush House before transferring to television Outside Broadcast (OB) presentation, overseeing live broadcasts of sporting and national events.

His first producer credit came on the Queen's opening of Gatwick Airport in June 1958 and subsequently he directed and/or produced Wimbledon tennis coverage between 1959-65, the FA Cup Final 1963, the first series of *Match of the Day* (1964) and the 1960 Eurovision Song Contest. Non-sports broadcasts included *Songs of Praise* (1963) and schools quiz *Top of the Form* (1962-4).

Experimenting with OB techniques in drama in autumn 1965, Lloyd directed two episodes each of soaps *The Flying Swan*, *United!* and *The Newcomers*.

Before he could return to OB events, he was invited by head of drama Sydney Newman to become the third producer of *Doctor Who*. With no interest in science-fiction Lloyd turned it down but, persuaded to give it a go, quickly found himself intrigued by its dramatic possibilities.

After shadowing predecessor John Wiles on *The Ark* [1966 – see Volume 7], Lloyd's first credit came on next serial *The Celestial Toymaker* [1966 – see Volume 7].

Quickly doing away with educational historical stories, Lloyd turned *Doctor Who* into pure science-fiction/fantasy, albeit now



Below: *Is Nellie Dead?*, a *Thirty-Minute Theatre* produced by Innes Lloyd, starring Beatrix Lehmann and Philip Latham.

using more Earthbound locations. Given his own disinterest in science-fiction, Lloyd recruited Kit Pedler as scientific adviser. Pedler's involvement soon produced the Cybermen, and with Terry Nation about to withdraw the Daleks from circulation, Lloyd attempted to plug the gap with new creatures like Cybermen and Yeti.

Lloyd had a better relationship with star William Hartnell than did his predecessor Wiles, but was regretfully forced to replace his leading man as Hartnell's health deteriorated. Lloyd oversaw the first regeneration and, together with Newman and head of serials Shaun Sutton, cast Patrick Troughton as the new Doctor.

Planning a line of succession, Lloyd brought in his eventual replacement Peter Bryant to trial produce *The Tomb of the Cybermen* [1967 – see Volume 10], before departing with *The Enemy of the World* [1967/8 – see Volume 11].

Lloyd went onto produce BBC2's drama anthology *Thirty-Minute Theatre* (1968-72) for four years solid, while a TV movie co-produced with US TV *The Snow Goose* (1972) won many prizes.

Several *Thirty-Minute Theatre* writers contributed to Lloyd's supernatural anthology *Dead of Night* (1972) and, in a similar vein, Nigel Kneale penned ghost thriller *The Stone Tape* (1972).

Further anthologies included *Away from It All* (1973), *Sporting Scenes* (1974), *Bedtime Stories* (1974), and *Brensham People* (1976). *Play of the Week* (1978) included totalitarian serial *An Englishman's Castle*. Entries in BBC2's *Playhouse* (1976-81) included BAFTA-winning cancer play *Going Gently* (1981) and there were also numerous *Play for Today* contributions to 1982.

Lloyd indulged his passion for biography with Sir Malcolm Campbell biopic *Speed King* (1979), *Reith* (1983), the life story of BBC's first Director General, *Amy* (1984), a biography of aviator Amy Johnson, and *Bomber Harris* (1989).



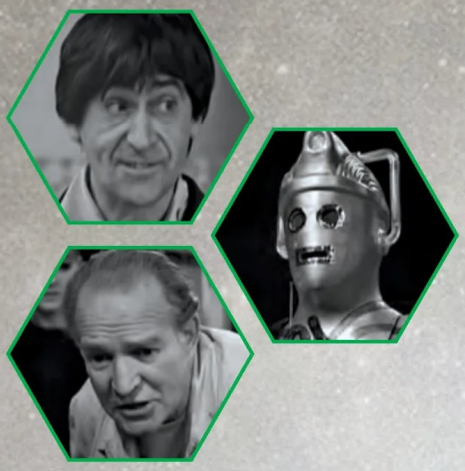
Left: Thora Hird in *A Cream Cracker Under the Settee*, one of the *Talking Heads* produced by Innes Lloyd in 1988.

He produced Alan Bennett's first TV play *A Day Out* (1972), saying of the Yorkshire-born writer: "He writes jewels." Further collaborations included *Sunset Across the Bay* (1975), *A Little Outing* (1977) and *A Visit from Miss Prothero* (1978). The 1982 cycle of six plays *Objects of Affection* included monologue *A Woman of No Importance* (1982), which inspired a full series of similar award-winning productions, *Talking Heads* (1988). Bennett also wrote Lloyd's lavish, BAFTA-winning Guy Burgess biopic *An Englishman Abroad* (1983).

Lloyd also produced entries for *Screen Two* (1986-90) including Michael Palin's nostalgic *East of Ipswich* (1987), and *Sunday Premiere* (1988) films including Donald Campbell biography *Across the Lake*.

In his home life, Lloyd had married Susan Fox in 1966, and they had two children, Guy and Joanna.

After undergoing surgery early in 1991, Lloyd returned to work on an Alan Bennett-scripted biography of spy Anthony Blunt. Lloyd saw a rough cut of *A Question of Attribution* just days before his death on 23 August 1991, aged 65 in Richmond, Surrey. The film aired posthumously that October. ■



THE MOONBASE

STORY 33

The TARDIS arrives on the Moon in the year 2070. There, the crew of an international base uses the gravitron to control the Earth's weather. But a mysterious plague has struck, instigated by the Cybermen – the first stage of their plan to invade the Earth.



THE MOONBASE

STORY 33



'ALL OF THE 1960S CYBERMEN ADVENTURES CAPITALISED ON THE EXCITEMENT SURROUNDING SPACE EXPLORATION.'

Introduction

On 25 May 1961, American President John F Kennedy pledged to put a man on the Moon by the end of the decade. On 21 July 1969, Neil Armstrong stepped out onto the lunar surface.

In the intervening period, this grand project inspired Gerry Davis to write a story about a base that had been established on the Moon. It would also feature the return of the Cybermen, introduced in *The Tenth Planet* the year before [1966 – see Volume 8], a story that had featured manned space missions. Indeed, all of the 1960s Cybermen adventures capitalised on the excitement surrounding space exploration. *The Tomb of the Cybermen* [1967 – see Volume 10] had a rocket carry an archaeological expedition to another world. *The Wheel in Space* [1968 – see Volume 12] was set on a spacestation. In *The Invasion* [1968 – see Volume 13], the Cybermen hid their fleet on the dark side of the Moon. Years later, *Attack of the Cybermen* [1985 – see Volume 40], a tribute to those 1960s stories, also refered to a Cyber-base hidden on the Moon.

Mere months before the momentous Apollo 11 mission, *Doctor Who* presented us with yet another Moonbase in *The Seeds of Death* [1969 – see Volume 14].

In reality, however, the last manned mission to the Moon occurred not much more than three years after the first, on 14 December 1972.

The idea of travelling to the Moon has therefore remained exotic... and there have been three further adventures set there. *Frontier in Space* [1973 – see Volume 19] saw the Third Doctor imprisoned in a penal colony on the Moon. In *Smith and Jones* [2007 – see Volume 54] the Judoon relocated London's Royal Hope Hospital to the Moon, taking the Tenth Doctor with them. In *Kill the Moon* [2014 – see Volume 78] the Twelfth Doctor arrived on the Moon in the year 2049 and discovered that it's actually a giant egg.



Above: Judoon ships land on the Moon in 2007's *Smith and Jones*.

In addition, the Doctor's companion Martha Jones claimed to have been to the Apollo 11 moon landing four times in *Blink* [2007 – see Volume 56]. 2011's *Day of the Moon* [2011 – see Volume 66] is set at the time of that mission, and the message sent back to Earth by Armstrong becomes a central part of the plot.

The Moonbase is typical of many Troughton stories that followed it, it cemented the Cybermen as major league monsters, and kicked off an enduring fascination with lunar adventures. ■

EPISODE 1

The TARDIS materialises in a rocky landscape. Ben recognises where they are – the Moon! The Doctor, Ben, Polly and Jamie fetch spacesuits – unaware that a large spaceship has landed nearby, hidden behind a ridge. [1]

The Doctor and his friends enjoy jumping in the low gravity, until Jamie lands awkwardly beside a Moonbase, and is taken inside by two of the crew. The Doctor, Ben and Polly enter the base. [2]

Inside the Moonbase control room, one of the crew, Peter, suddenly clutches his neck and collapses. A strange infection spreads across his face. The base commander, Hobson, instructs two of his crew, Benoit and Bob, to take Peter to the medical bay. The Doctor, Ben and Polly are brought in and learn that the Moonbase is home to the gravitron which controls the Earth's weather using gravity. [3] Hobson is contacted from Earth, as a hurricane is threatening Hawaii. Nils, the radio operator, suspects that someone is monitoring their communications.

The Doctor, Ben and Polly visit Jamie in the medical unit. [4] The Doctor thinks the base's "epidemic" isn't a disease.

Another member of the crew, Ralph, is attacked by a shadowy figure in the store room! [5]

The Doctor is explaining the Moonbase's artificial day and night to Polly when an infected crewman, Evans, cries, "The silver hand!" before dying. The Doctor reports Evan's death to Hobson, leaving Polly alone with Jamie. She catches a glimpse of something leaving the medical unit. The Doctor returns with Ben, Hobson and Nils – to find that Evans has vanished. Benoit rushes in to report that another crewmember is sick. Everyone goes to the control room, apart from Polly who leaves to fetch some water for Jamie.

Jamie regains consciousness and sees the "phantom piper" – a Cyberman! [6]

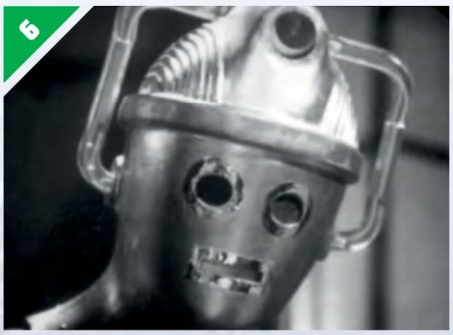
























EPISODE 2

The Cyberman selects another patient. It carries the man over to the far door, just as Polly returns. She screams and the Doctor, Ben, Hobson, Benoit and two other crewmen, Sam and Jules, rush in.

Hobson suspects there is a link between the Doctor and the vanishing patients and tells him to leave. The Doctor refuses: "There are some corners of the universe which have bred the most terrible things. Things which act against everything that we believe in. They must be fought." [1]

Hobson orders a check of every circuit of the gravitron, while the Doctor gathers samples of the crew's clothes. [2]

Ben leaves Polly with Jamie in the medical unit. Jamie reacts to something behind her – a Cyberman! [3] It stuns Polly and abducts another crewmember.

Sam reports an unexplained air pressure drop. The cause is a hole in the wall of the storeroom which the Cybermen are using to get in and out. Sam then detects a fault with the probe control antenna. Jules and another crewmember, Franz, go outside to repair it.

Polly recovers and helps the Doctor examine his samples. After being harassed by Hobson, the Doctor asks Polly to make some coffee to keep everyone happy.

Outside the base, Jules and Franz are attacked by two Cybermen. [4]

The Doctor is admitting to Hobson that he has found nothing when one of the crew collapses. The Doctor realises the "disease" is caused by contaminated sugar. Examining it under a microscope reveals a neurotropic virus. [5]

Hobson tells the Doctor that there is nowhere in the base for Cybermen to hide. The Doctor isn't so sure and points towards a bed where a pair of Cyberman boots are poking out from under the sheet.

The Cyberman throws off the sheet and advances towards them. [6]

EPISODE 3

Bob rushes at the Cyberman but a second Cyberman appears and blasts him. Hobson demands to know what the Cybermen have done with his men. They are inside the Cybermen's spaceship, being fitted with control devices. [1]

The two Cybermen enter the control room with the Doctor and Hobson and inform the crew that they intend to use the gravitron to destroy the surface of the Earth by changing the weather. [2]

Jamie wakes up in the medical unit. Ben and Polly are with him; Polly wonders if the Cybermen's plastic chest units might be vulnerable to nail varnish remover.

The Cybermen's remote-controlled victims walk into the control room and operate the gravitron.

Polly conducts an experiment using some acetone. Ben suggests they mix a cocktail of all the solvents. [3]

While the Cybermen aren't looking, the Doctor adjusts their control device and the Cybermen briefly lose control of their victims. The Doctor wonders to himself why the Cybermen need to use humans. "There must be something here they don't like... maybe gravity!" [4]

Ben fills a spray bottle with "Polly cocktail" and, with Polly and Jamie, they creep outside the control room. Inside, the Doctor interferes with the control signal and the controlled men freeze. Then Ben, Jamie and Polly burst in and neutralise the two Cybermen. [5]

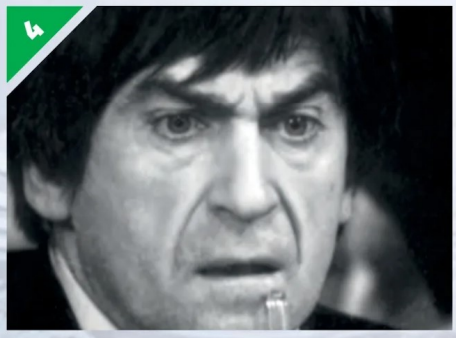
Benoit goes outside and discovers Jules and Franz's spacesuits. A Cyberman strides towards him across the lunar surface. Ben emerges from the airlock and throws the bottle of "Polly cocktail" at the Cyberman's chest unit. It melts and the Cyberman collapses.

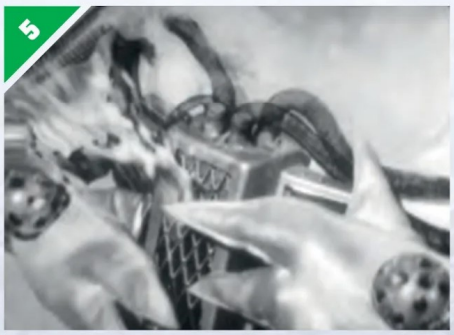
Nils reports something moving outside. Hobson peers through a telescope – to see an army of Cybermen marching across the Moon! [6]

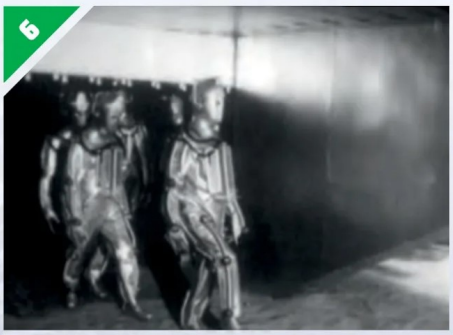


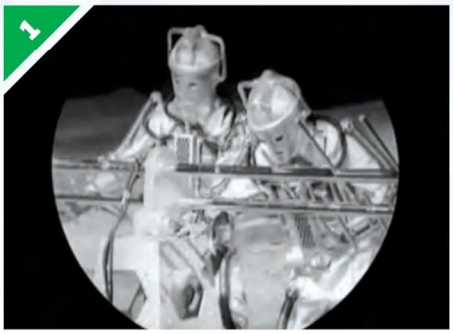


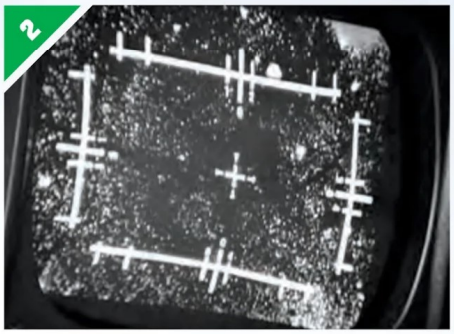






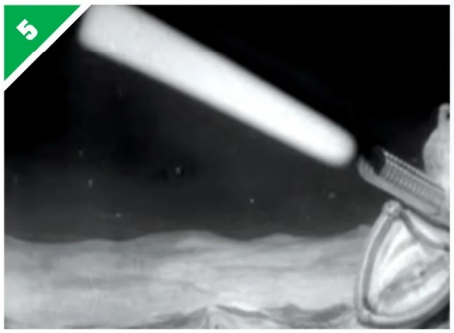














EPISODE 4

Hobson tells Nils to call Earth but instead they hear a screech of feedback. The Cybermen are ripping apart their antenna! [1]

A relief rocket is on its way but is detected by the Cybermen. One of the Cybermen operates a remote control device, and in the medical unit Evans climbs out of bed. Everyone is too preoccupied to notice as he slips into the gravitron power unit, knocks its operator unconscious and takes his place.

The Doctor, his companions and the crew watch in horror as the rocket changes direction and accelerates towards the Sun. [2]

The Doctor realises the rocket must have been deflected with the gravitron and sees Evans locked inside the power unit! The Doctor orders Ben and Jamie to barricade the medical unit. Even as he speaks, the other converted humans are reanimated. Ben and Jamie reach the unit in time to stop them leaving by barricading the door. [3]

The Cybermen fire a laser beam at the Moonbase, puncturing the dome. The Doctor, Ben, Polly, Jamie and Nils grab oxygen masks while Benoit and Hobson cover the hole with a tea-tray. [4]

The Doctor notices that Evans has lost consciousness and Ben and Jamie take him outside. Benoit spots two more Cyberman spaceships landing.

Out on the surface, the Cybermen unpack a bazooka-like weapon. It fires a bolt of energy which the Doctor deflects using the gravitron. [5] This gives him an idea and, as the Cybermen march towards the Moonbase, he gets Hobson to lower the gravitron so that it is aimed towards them. The Cybermen float away, [6] followed by their spaceships.

The Doctor and his friends return to the TARDIS. The Doctor suggests using the time scanner to look into the future. It shows an image of a claw!

Pre-production

Recorded in September/October 1966, *The Tenth Planet* [1966 – see Volume 8] by scientist Kit Pedler saw the introduction of a new race of alien foe for *Doctor Who* – the Cybermen, the ultimate product of cybernetic replacement as postulated by Pedler and developed in association with story editor Gerry Davis. When Pedler was taken ill in late June and rushed to a hospital in Tooting, Davis had taken over the requested rewrites on the serial and obtained a co-credit on the last two episodes. On Monday 26 September, part way through the recording of *The Tenth Planet*, Pedler wrote to the production office to inform his BBC colleagues that

Below: The Cybermen prepare to fire their space bazooka.



he had now recovered and was already 'planning one or two nasty situations for the new and rejuvenated Doctor'.

The Tenth Planet began transmission in early October, and saw a marked improvement in audience reception; across its run, *Doctor Who* picked up three million viewers. After the serial had ended, the edition of BBC1's *Junior Points of View* on Friday 4 November had requests and comments such as, 'Please, please, please could you tell me more about the robot men,' and, 'I think that... those monsters are fab.' Noting the positive reaction to the Cybermen, producer Innes Lloyd decided to have a rematch between them and the Doctor. Feeling that after three years the Daleks had had their day, Lloyd was hoping to make the Cybermen (which he found more plausible because of their scientific background) the series' new regular adversary and had already, during October, discussed with Pedler the possibility of the Cybermen returning.

Format change

For the new Cyberman serial, Lloyd had a desire to set the story on the Moon. The space race was at its height, with NASA in the United States determined to make President Kennedy's declaration of mankind landing on the Moon a reality within the decade. During November 1966, James Lovell and Edwin 'Buzz' Aldrin embarked upon a three-day mission in Gemini 12 to practise docking techniques with an unmanned vehicle – a manoeuvre that would be needed in the projected Moon landing. *The Tenth Planet* had already covered the topical idea of spaceshots, but the new serial would see *Doctor Who* on the Moon for the first time – beating NASA to it. To keep costs low and yet make the serial look impressive, Davis asked Pedler for a story developed around one large set, with a small guest cast; Davis also liked closed-in, claustrophobic stories.



Above: The Doctor makes one small step onto the Moon's surface.

A recent change to the format of *Doctor Who* was the addition of a new regular character to the line-up; during filming for *The Highlanders* [1966/7 – see page 48] in the third week of November, Lloyd and Davis decided to make Frazer Hines a regular cast member as the Jacobite fugitive, Jamie McCrimmon. As a result, the next serial into production – *Dr Who and the Fish People* (later retitled *The Underwater Menace* [1967 – see page 78] by Geoffrey Orme – had to be hurriedly rewritten by Davis and Orme to accommodate Jamie. Another serial, *The Imps*, had hit problems when its author, William Emms, was taken ill. Jamie would appear in the new Cyberman serial alongside the characters of Polly and Ben; Anneke Wills and Michael Craze who played these roles had been booked up to this serial at the start of November. However, Pedler opted to keep



Right: Polly takes advantage of the Moon's low gravity.

the involvement of the new character to an absolute minimum and so had Jamie unconscious for much of the serial; Davis would embellish Jamie's role during the editing stage.

On Friday 18 November, Davis commissioned Pedler for *Dr Who and the Return of the Cybermen*, with an intended delivery date of Monday 5 December. As before, Davis was aware that he would need to devote time to help Pedler, who was not an experienced TV scriptwriter. The basics of the serial were all devised by Pedler, notably the Moonbase (with its large set) and also the notion of the gravitron device which would control the weather on Earth.

Pedler set to work on his scripts, and some confusion between him and Davis over the fees for the story were resolved in the closing days of November. Soon the scripts for *The Return of the Cybermen* began to arrive, with the first three episodes available by Friday 23 December. Pedler often wrote Jamie's dialogue in phonetic Scots (eg "Well, dinna fash yourself Doctor – I'll never ask you to do that again"), and in the opening scene, Pedler noted, 'The Doctor has taken out his diary and is feverishly making notes'; he was again to use the diary when estimating the date in the Moonbase and the diary (which had first appeared in *The Power of the Daleks* [1966 – see page 6]) was to be consulted throughout the serial. Generally the script referred to the Doctor as 'Doctor Who'. When the travellers venture onto the lunar surface, Pedler indicated, 'Each of the time-travellers is wearing a space suit; each spacesuit has a number, one to four. Inside the transparent head globe we can see each character clearly and in front of their mouths each has a small button microphone – not obscuring the face. They are walking gingerly as if over hot stones. Their eyes crimp up in the hard solar glare. Shadows are harsh and clear edged. Every movement is quite silent.' Pedler also intended the sequences at the Moonbase entrance hatch to be done in studio rather than on film. Ben originally commented that he came from "1967" rather than 1966.

Connections: Sleepy head

- When it becomes clear that the Doctor and his companions have no knowledge of recent world history, Hobson refers to the Doctor as "a proper Rip Van Winkle", a reference to the character from Washington Irving's 1819 story of the same name, about a man who falls asleep for many years and awakes to discover the world has changed.

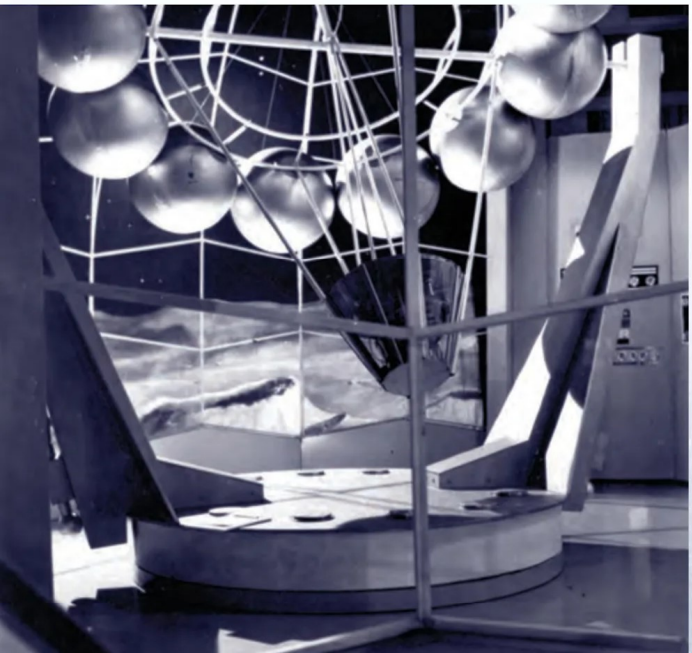


Lunar base

Of the Moonbase crew, the two principal members were Hobson and Benoit; Hobson was 'a large, thick-set man, about 45-years old' while Benoit was Hobson's 'second-in-command... a Frenchman in his early thirties, tall, thin, good-looking, a complete opposite to the blunt, forthright Hobson'. At various points in the script, Hobson's dialogue hinted at him having a northern dialect (eg "A little odd – aye more than a little," "Aye lad. We all have," and, "Now you're all in't picture") and he was also referred to on occasion as "Dr Hobson". Some of the crew

were identified by name and number: Sam was introduced as "Number Six" and when the crew assembled for Hobson's meeting the script noted 'Eight – Charlie, 10 – Jules, 13 – Franz, Nine – Jue [sic] Benson... two more scientists come in, numbers fourteen and fifteen, followed by Benoit'. In the script, Hobson commented, "There are only 15 of us" – this was later amended to 19 in the finished programme. In the camera scripts, some of the scientists were identified only by their crew numbers. The pet-name "Hobby" which the crew used for Hobson was a very late addition, absent from the camera script in which he was generally referred to as "Chief".

The lunar base itself was described by Kit Pedler as 'essentially a plastic dome sticking out of the lunar surface. Inside it we can see the outlines of other buildings and apparatus. In the centre of its dome, underneath its apex, is a long gun-shaped object with a larger part on its top pointing towards the space above it.' Inside the base, Pedler also described the weather control station set in detail: 'The largest room in the Moonport and is quite extensive. In the foreground are banks of controls consisting of the usual switches, meters and lights. To one side there are large computer assemblies showing magnetic tape memory heads and all the ancillary apparatus of computer machinery. The centre of the set is occupied by a large illuminated flat projection of the world. Over the top of this illuminated projection there are a number of ruled lines and figures. In addition, there are flat transparent plastic cursors which can be moved by remote control from the banks of equipment to one side of it. In this part of the set there has to be room for several people, ten or twelve. In the background of this same set and separated from it by a transparent plastic or glass partition is the base of the gravitron. The gravitron is composed of a large torodal [sic] or doughnut-shaped object, as large as budget will permit, standing alone in the middle of a large space. Coming from its external surface, there are a number of very thick and powerful looking cables. The doughnut-shaped object is parallel to the Moon's surface. Through its centre runs the base of the gravitron probe. This is basically cylindrical and covered in extremely complicated and unfamiliar apparatus, again cables come from it and connect to the doughnut-shaped object which lies about its base. Inside this room, people only move with special acoustic covering over their head because the machine, when in operation, emits a very low-pitched and high-energy rumble. We do not hear this rumble until the door to it from the remainder of the weather control centre is opened. Inside we can see operators moving around in their acoustic covering but cannot hear any noise. The scene opens with a number of operators engaged in their normal activity, that of controlling



Left:
The gravitron.

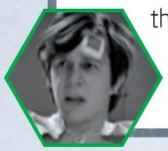


Connections: Cocktail hour

- Deducing that the Cybermen's chest units are made of plastic, Polly suggests making a "cocktail" of solvents that will dissolve plastic. She and Ben create the "Polly cocktail" which includes acetone, benzene, ether and alcohol.

Connections: Ghost

- The delirious Jamie mistakes a Cyberman for the phantom "MacCrimmon Piper" who he believes is a harbinger of his death. This was inspired by the legend of the drummer of Cortachy Castle, who is supposedly heard whenever a member of the Ogilvy clan is on the verge of death.



the weather on Earth. Each operator is dressed in similar clothing, which consists of a one-piece tunic with no buttons or epaulettes or outward signs of rank. Each person has a number – from one to 18 – which is clearly shown on left breast of tunic. This number is individual to the owner and applies to all his clothing, including space suit. All of which is similarly numbered.' The medical unit was outlined as 'a bare metal enclosure containing five or six "beds". The beds are light, cantilever, triangulated constructions sticking out from the wall. The "bedclothes" are a single light quilted square. Each "bed" has beside it an electronic unit to which each patient is attached by a thin leash of cables. The cables terminate in a small circular unit, strapped to the centre of the chest.' The store room in which Ralph was attached is 'a highly organised corridored rack system. On the racks are soft plastic bags containing shapeless lumps. The bags are labelled "Duck Concentrate", "Algae Block", "General Hydroponic Concentrate", "Vegetable Pellets". One of the personnel is loading the bags into a basket like a supermarket basket.'



Right: "If we've got this thing the wrong way round, it could be embarrassing."

Silent screams

When the Moonbase was monitored in Episode 1, the stage directions indicated, 'All we see is an advanced communication panel... a silver hand – a Cyberman's – and arm comes into shot.' The camera script indicated that this was Tarn (also referred to as 'Kron'), the name which Pedler gave to the principal Cyberman (in *The Tenth Planet*, all the main Cybermen had been named). Pedler decided not to reveal the Cyberman until the cliffhanger, so during the store room scene described the action as: 'The cook pauses, still engrossed by the list, turns and extends a hand, with easy familiarity, to take down a tin and his fingers encounter the Cyberman's shoulder. (Note: We still do not see the Cyberman at this juncture.) He freezes. Slowly looks up. His eyes widen in horror. He starts to scream but a silver hand and arm comes out of the shadows (all the camera sees) and touches him on the side of the head. We have a flash of light and the cook collapses unconscious. The other arm catches him by his clothes and



drags him into the shadows.' As the episode drew to a close with the Cyberman's appearance, Pedler's directions noted, 'We hear the faint strains of the Cyberman music...' In Episode 3, Pedler's script indicated, 'The Cyberman is holding a hard weapon which fits into small clips under his chest unit. It is a perfectly plain shiny metal rod about an inch in diameter with a white bigger cylinder on the end which lights up when fired.' When it was fired, 'There is a loud metallic rattle, the tip of the weapon lights up and Bob freezes in his tracks with a look of amazement on his face. Smoke begins to pour from the openings in his clothes.' When the Cybermen spoke, 'The voice is harsh and modulated as before.'

Pedler did not intend the attack on the Cybermen with solvents to be on film, noting: 'The jets play on the chest units of the Cybermen. The units turn porridgy and appear to grow bubbles and distortions... their limbs begin to jerk, they utter spasmodic screams and begin to pluck uselessly at their chest units which are growing even more distorted. Their movements grow feeble.' Pedler also specified the scientific aspects of the action sequence on the Moon, where the solvent bottle 'travels like a bullet (LOW GRAVITY) and bursts on CYBERMAN'S chest. As it bursts, a tremendous cloud of steam-like vapour shoots out from the chest unit (LOW VAPOUR PRESSURE). The CYBERMAN staggers, claws at its sagging chest unit, its mouth jerking in (COMPLETELY SOUNDLESS) screams.' For the climax of Episode 3, Pedler indicated, 'We now begin to hear the sinister "CYBERMAN" theme. Accompanying it, the glinting row of reflections resolve into a row (several if budget will allow) of CYBERMAN [sic] marching in unison... the music is louder, the CYBERMEN are nearer, they are marching more or less in unison, but not in step. We see rows of expressionless heads, the eye holes staring out into the vacum [sic]. Shots of the massive arms with excrams over their external surface drawing a new weapon like a oxyacetylene torch, and pointing it... the group of CYBERMEN is looming massively, the music is now very loud. Montage of swinging arms, lurching heads. There is a feeling of complete power. Finally, the



Connections: Homeless

- Ben is surprised when Polly claims to have seen a Cyberman, stating that "the Cybermen were all killed when Mondas blew up". Hobson confirms this belief, saying that the Cybermen "were all destroyed ages ago". This refers back to the events of *The Tenth Planet* [1966 - see Volume 8], which was set in 1986, 84 years prior to the events of *The Moonbase*.

creatures loom above camera and with crashing music ride over it.' In Episode 4, the Cybermen assembled a 'bazooka-like weapon' and also advanced on the dome with 'their lazer [sic] torches'.

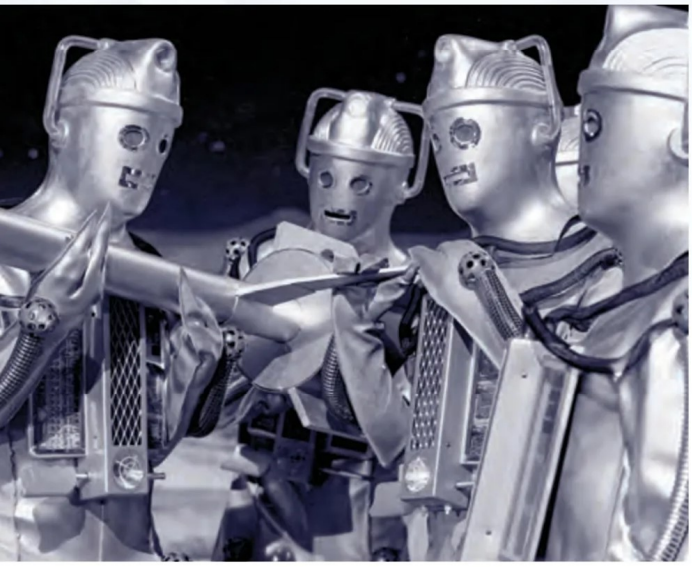
In the script for Episode 2, Hobson commented that the Cybermen were "destroyed centuries ago"; in Episode 3, the Cybermen recognised the rejuvenated Doctor, and Benoit and Hobson discussed how the Cybermen had survived Mondas' demise. In Episode 3, a lot of Nils' dialogue was originally that of a lookout.

On Thursday 1 December, it was discussed that *The Imps* might have its transmission delayed by one week from Saturday 11 February; this was because it had been decided to postpone the recording of the first episode of *The Underwater Menace* by one week so it did not fall on New Year's Eve. As a result, the remaining recordings for the season would now be running only one week ahead of transmission, and a gap in broadcast would buy Lloyd more leeway. However, as it transpired there would be no gap in transmission – and by Wednesday 14 December, *The Imps* had been replaced by *Return of the Cybermen* under the auspices of BBC staff director Morris Barry. *The Imps* was formally written off on Tuesday 10 January 1967.

The set designer on the serial was Colin Shaw, working on his only *Doctor Who* serial. Gillian James, who had joined the show with *The Smugglers* [1966 – see Volume 8], continued to handle make-up design. Costume design was supervised by

Below: Hobson and Nils are suspicious of the Doctor and his companions.





Sandra Reid, who had also designed the original Cybermen in *The Tenth Planet*.

Although the Cybermen had been effective in *The Tenth Planet*, the production team had noted the makeshift nature of the cumbersome costumes and their shortcomings and wanted to update them to make them look more robotic. Reid proposed three new designs, one of which was selected for use by Innes Lloyd and Morris Barry. This new version, which Reid preferred, retained the basic elements of her former design. It was based on a one-piece rear-fastening silver vinyl jumpsuit which incorporated three-fingered hands; these were difficult to manufacture as sewing machine needles broke on the tough vinyl. The feet were laced army boots sprayed silver. The Cybermen helmets were made from fibreglass by freelance prop designers Jack and John Lovell; they were cast in two halves, contained a battery-powered light and held together by eye hooks. Small holes were drilled in the sides to allow air circulation, gauze covered the eyes, and a mouth flap behind the jaw could be pivoted open by the chin of the actor inside; Patrick Troughton in particular found it very difficult to tell which Cyberman was meant to be talking when in studio. Silver tape was added around the eyes and mouth to give them emphasis. The Lovells also constructed aluminium chest units fitted with sequence lights and into which the new weapon – a rod with an illuminating tip – could be slotted; two additional chest units were made by another freelancer, Bill King of Trading Post, which would melt on cue in Episode 3. The Lovells added the hydraulic joints to the jumpsuits; these consisted of tubing from a vacuum cleaner manufacturer and practice golf balls. In total, 11 Cyberman costumes were made for the serial.



Connections: Explorer

- Hobson is based on Sir Vivian Fuchs (1908-99), an English explorer who is best known for leading the first overland crossing of Antarctica in 1958.

Left: "If we had more than three fingers, we'd actually be able to fire this baby."

Out of control

With the script for Episode 4 to be delivered over the Christmas period, a synopsis for the serial was issued on Friday 23 December, stating that the main guest star would be Patrick Barr – and that the serial was now entitled *Doctor Who and the Moonbase* (although *Return of the Cybermen* would still appear on paperwork well into January). On Tuesday 10 January 1967, Hines was formally contracted for *The Moonbase*, and scripts were sent out to the cast three days later.

The start of the script for Episode 1 had the TARDIS out of control, linking back to the cliffhanger at the end of the previous story, *The Underwater Menace*.

As production began in mid-January, Lloyd took a week's holiday and was replaced temporarily by Peter Bryant; at this point Bryant, who was moving between departments, was also acting as an assistant story editor to Davis. ■



Production

Above: The Moon's surface, and its low gravity, were simulated in the studio.

Pre-filming on Stages 3A/B at the BBC Television Film Studios in Ealing began on Tuesday 17 January; the plan was to capture all the technically demanding Moon surface scenes on 35mm film, using an overcranked camera to make the movements of the actors seem slower under lower gravity conditions. On this day, the show's new star, Patrick Troughton, and his co-stars Wills, Craze and Hines were released from a day's rehearsals on Episode 3 of *The Underwater Menace* to film all their lunar surface scenes for *The Moonbase*; these had the regulars wearing quilted spacesuits and clear helmet globes (which misted up very quickly). Wills was suspended uncomfortably from a Kirby wire to simulate low-gravity leaps – which was an excellent opportunity for some BBC publicity photographs.

Joining the regulars on the Jablite moonscape panorama were Barry Ashton and Victor Pemberton as two of the crewmen, Jules and Franz. To keep costs down, the scientists in the Moonbase were effectively extras with minimal dialogue, and many of the actors playing them were regular walk-ons. Ashton had been an extra in *The Highlanders* while Pemberton was an aspiring radio scriptwriter who had been advised by producer Cedric Messina to supplement his income with extra work and had worked for Barry on BBC1's Saturday serial *Quick Before They Catch Us* in 1966; Pemberton was also a friend of Bryant from their work in radio. The scenes filmed in the morning showed the TARDIS crew arriving and departing, with a quarter-size TARDIS prop used in the background for shots where the Doctor's party had moved away from the ship. In the afternoon, scenes of an injured Jamie

being taken into the base were filmed with Ashton and Pemberton.

The following day at Ealing, Wednesday 18, saw Pemberton and Ashton joined by guest-star André Maranne (as Benoit) and Cybermen actors John Wills and Peter Greene; Maranne was a French actor who appeared in many British films and television shows (notably, during the 1970s, in the *Pink Panther* films), while Wills had appeared in *Doctor Who* before when – under his real name of John Maxim – he had played Frankenstein's monster in *The Chase* [1965 – see Volume 5]. The morning shoot was taken up with the pursuit of Benoit by a Cyberman for Episode 3. After lunch, photographer Hugh Tosh took two shots of Derek Calder, an extra on *Doctor Who* since *The Romans* [1965 – see Volume 4], who had been cast as Peter; Calder's face was shot for Episode 1 and his hand, doubling for the character John, for Episode 2. These stills were then given to BBC graphics designer Peter Netley to animate the spreading black veins of the Cyberman neurotrope – under guidance from Pedler if necessary. Establishing shot photographs were also taken of the Cybermen's flying saucer.

In the afternoon, the scene of Jules and Franz being attacked by two Cybermen in Episode 2 was filmed, followed by shots of their abandoned spacesuits, and also inserts of the Cybermen with melting chest units in Episode 3.

Model shooting

A press photocall was held at 9.30am on Thursday 19 January to allow the daily papers to get some shots of the new Cybermen outside the confines of the film studio. Crossing to nearby Ealing Green, the Cybermen posed for the cameras at phone boxes and with 10-year-old Anthony King. After that, shooting began in earnest for all the major scenes with the massed Cybermen on the lunar landscape. John Wills and Greene were joined by Sonnie Willis (an extra in *The Underwater Menace*), Keith Goodman (an extra since *The Romans*) and Reg Whitehead (a principal Cyberman in *The Tenth Planet*) as the five main Cybermen. In addition, six Cyberman extras were also hired; one of these was John Levine who, as John Levene, would later become a regular cast member as Sergeant Benton.

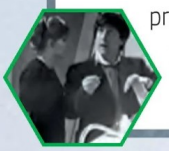




Below: En route to the Moon, the Cybermen stop off at Ealing Green, where they have to phone for directions.

Connections: Call a doctor

When Polly asks if the Doctor is a medical doctor, he tells her that he thinks he took a degree in Glasgow in 1888 under Joseph Lister (1827-1912). Lister pioneered the use of antiseptics in surgical procedures. However, in 1888, Lister was based in London.



The sequences filmed were of the Cybermen advancing on the Moonbase in force, assembling their weaponry and being repelled into space (again with the use of Kirby wires). In the evening, the regular cast – plus Ashton and Pemberton – returned to the studios to pick up on some shots which had been originally scheduled for Tuesday.

Friday 20 opened with *The Times* and *The Sun* running some of the publicity shots from the previous day. Meanwhile, the morning was spent on model shooting and other sequences without actors at Ealing. The TARDIS' arrival and departure, establishing shots of the Moonbase (a model created by the Uxbridge firm Shawcraft who also provided the Cybermen's control devices) and the arrival and expulsion of the Cyberman spaceships were all filmed on the same lunar landscape as had been used for the live action material. Calder returned to Ealing for a reshoot of the two still photographs mid-morning. Then, after lunch, Maranne and Craze returned, joined by Patrick Barr as Hobson; Barr had been in films since the 1930s and had starred in 1950s television serials such as *The Three Hostages* and *Portrait of Alison,* as well as working on stage with Frazer Hines in *Honour Bright* at the Lyric in 1958 – Barr was also the best friend of Anneke Wills' husband, Michael Gough. The two sequences filmed were Ben's rescue of Benoit from the Cybermen in Episode 3, and Hobson and Benoit blocking the breached Moonbase dome in Episode 4.

After filming was completed on *The Moonbase*, Sandra Reid was taken ill with an ear infection and had to be admitted to hospital. Juanita Waterson stood in for her on the remaining recordings for *The Underwater Menace*, while Mary Woods was drafted in to replace her on *The Moonbase* studio sessions.

Below: When the TARDIS lands, Ben realises they are on the Moon.



Old fashioned

Studio rehearsals for *The Moonbase* began at St Helen's church hall on Tuesday 31 January. Alan Rowe, who had been in television plays such as *Yesterday's Enemy*, appeared as the largely silent Doctor Evans and also provided the voice of Space Control on Earth. John Rolfe, playing Sam, had been a captain in *The War Machines* [1966 – see Volume 8], Leon Maybank had been an extra in *The Highlanders*, Edward Phillips was an extra in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] and Robin Scott was an extra in *The Underwater Menace*.

During rehearsals, Morris Barry (who was very old-fashioned and who placed his script on a music stand, 'conducting' the cast with a baton during rehearsals) attempted to persuade Troughton to play the Doctor as less of a clown, although to retain elements of humour. To this end,



Left:
The Moonbase is beset with problems and sickness.

Troughton's baggy trousers continued to be gradually taken in a little each week (apparently without Troughton noticing), and the tall hat was abandoned after BBC Drama executive Andrew Osborn had recommended that Troughton lose it.

It was noted in rehearsals that both the French characters – Benoit and Fauré – were called 'Jules', so it was decided to change Benoit's first name to Roger. Unfortunately, the name badge on Benoit's uniform had already been made and read 'Benoit J'. To avoid drawing attention to the error, it was decided that Benoit would wear a neckerchief which was positioned so that it obscured the 'J' on the badge.

Just before recording started on this serial, Frazer Hines made a small appearance in *Cry Baby Bunting*, a play recorded for ATV at Elstree on Thursday 2 February; this was screened by ATV and other ITV regions on Tuesday 21 February.

All four episodes were recorded on Saturday evenings between 8.30pm and 9.45pm, starting with Episode 1 in Studio One of the BBC's Riverside Studios on Saturday 4 February. A photocall was held during camera rehearsals covering scenes in the weather control room, the medical unit, the TARDIS and showing Ralph being attacked by a Cyberman (although the creature was not shown on screen). During rehearsals, Troughton wandered around the set to familiarise himself with it as usual – and had only just moved on from the gravitron when the large prop, created by Shawcraft, suddenly collapsed; Barry had the device rapidly rebuilt. There had been other set problems when the outside contractor making the control desks had been taken ill; when the effects team arrived to collect them they found that the props were unfinished. Working rapidly through the afternoon, the team covered the desks with sticky-back plastic and stuck panels cut out from magazines in the blank areas to give the impression of controls, ready for the evening recording. After the recording of Episode 1, the control desks were completed as originally intended in time for the recording of Episode 2.

The opening captions were shown over a shot of Jamie clinging onto the TARDIS control column; the TARDIS set which appeared briefly was smaller than usual, making use of photographic walls. A recording break was arranged after the film sequence of the plague veins spreading across Peter's face; this allowed Calder to be made up for the following scenes. The Cyberman spaceship was established in the form of a photographic caption. The Doctor's use of his diary was initially abandoned because Troughton was dressed in his spacesuit during the weather control scenes, and so had no access to his pockets. Two sound effects created by Brian Hodgson for *The Keys of Marinus* [1964 – see Volume 2] were reused; the sound of the Morpho provided the background to the medical unit, while



Connections: Wonder drug

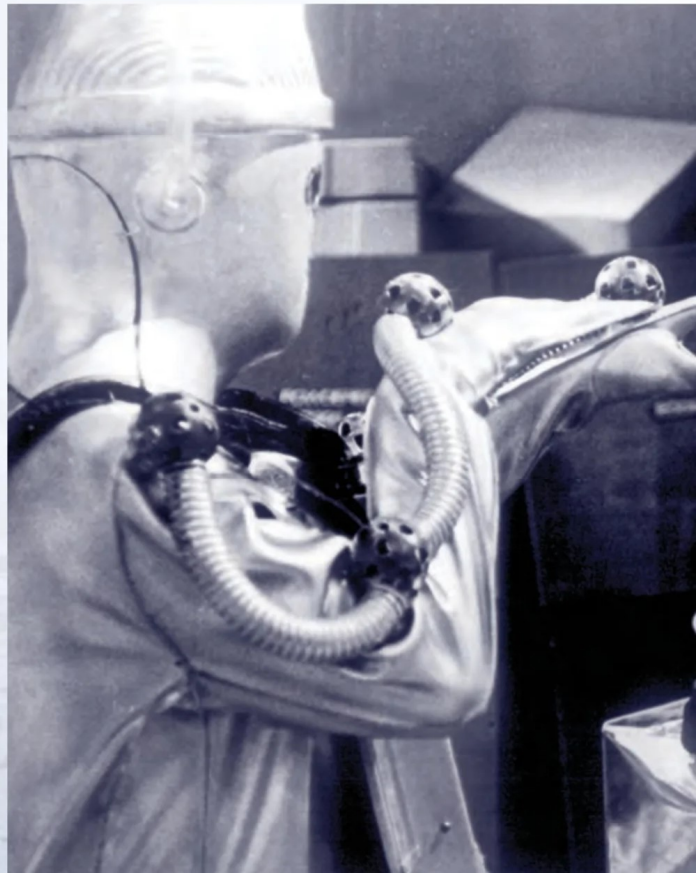
In the sickbay, Ben announces that "we're nearly out of this interferon stuff". Interferons are antiviral agents which help boost the human body's own resistence to viral infections and were first described in 1957 by Alick Isaacs and Jean Lindenmann at the National Institute for Medical Research in London.

the brain conditioning sound emphasised the plague scenes. A second recording break was scheduled during the food store room scene to line up a spark generator for superimposing in the shot of the Cyberman arm overpowering Ralph. The closing credits rolled over a close-up shot of a Cyberman as it faded to black.

Special set

To offset the cost of effects, costumes and Ealing filming, Morris Barry made savings on the incidental music, most of which came from library discs. A 1960 Impress disc, *Musique Electronique* by Eric Siday (IA 250), provided a couple of tracks for Episode 1; *Anaesthesia* for the TARDIS landing and its occupants exploring the moon, and *Hypnosis* as Polly looked around the lunar surface and for the interior of the Cybership. The crew leaping around in the moon's low gravity was backed by *Electronic Sound Pictures – Group Shapes: Arcs* by Desmond Briscoe from *Listen, Move and Dance No 4* released in 1966 by HMV (CLP 3531). A sting from *Asyndeton* by Roberto Gerhard was used for moments such as Nils commenting that the base was being monitored, taken from the 1964 single *Electronic Music* (MQ 45-760) from the Southern Library of Recorded Music. The Cyberman's attack on Ralph was *Space Adventure Pt 3*, a piece of music composed by Martin Slavin and performed by Norman Ramin on a 1964 Chappell recording (C 812); *Space Adventure* had previously been established as a theme for the Cybermen in *The Tenth Planet*. *Space Adventure Pt 2* was then heard as the Cyberman advanced on Jamie at the end of the episode. The score was also enhanced by parts of the electronic score recorded by Tristram Cary for *The Daleks' Master Plan* [1965/6 – see Volume 6].

Hours after Episode 1 was broadcast on BBC1, Episode 2 was taped at Riverside on Saturday 11 February. The opening title captions were superimposed over shots of Jamie struggling to sit up on his bed and the Cyberman looking at him; 'Maxim' was the only Cyberman in studio for the episode (all Greene's sequences had been pre-filmed). The first two recording breaks were scheduled to line up the spark generator again for the Cyberman attacking Polly and Jamie in the medical unit. The airlock was a special two-level set, seen in the sequence when Jules and Franz went out onto the surface. Another recording break took place after the animated film of John's infected hand, again allowing make-up to be applied to Arnold Chazen. When



Connections: Infected

- The Doctor identifies the cause of the illness infecting the Moonbase staff as "a large neurotropic virus". A neurotropic virus is a specific kind of virus that causes disease within the human nervous system and is unaffected by the body's immune system which operates via the bloodstream.



the Doctor studied the neurotropic virus under the microscope, 35mm stock film of virus particles from the 1963 BBC Schools series *Science and Life: Men and Microbes* was shown. At the cliffhanger, the titles rolled over a shot of the Cyberman levelling its gun.

In terms of library music for Episode 2, *Space Adventure Pt 2* was heard during the reprise, and elements of *Space Adventure Pt 3* also covered the attack on the men working on the aerial plus the search for the Cyberman in the medical centre. Eric Siday's *Moonscape* backed the Moonbase crew hard at work; this came from the 1961 Conroy release *The Ultra Sonic Perception* (BM 315). *Anaesthesia* was used again for sequence of the two crewmen venturing onto the lunar surface to attend to the aerial. Tristram Cary's cues from *The Daleks' Master Plan* were again used for a couple of sequences.

During the following week, Lloyd learnt that *Doctor Who* would be moving back to its original home of Studio D at Lime Grove from the recording of Episode 4. Aware of the studio's technical limitations, on Wednesday 15 Lloyd complained that Studio D would not offer Barry's team the telecine fast rewind facility, and suggested that maybe all the film should be transferred onto videotape for editing prior to the studio and could then be played in from a third video machine. In the event though, this plan was abandoned and the film had to be wound by hand.

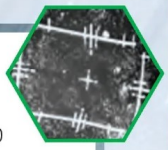
Doctor Who was kept in the public eye on Thursday 16 when an item about trick photography was shown on *Blue Peter*; this depicted Dalek toys surrounding a vanishing TARDIS police box in a tray of sand (achieved by double exposure). On Friday 17, director John Davies filmed a shot of the giant Macra claw which would appear on the TARDIS time scanner screen at the end of Episode 4 to lead into the next serial, *The Macra Terror* [1967 – see Volume 10].

With the recording of Episode 3 at Riverside on Saturday 18 February, Daphne Dare took over costume supervision for the next few weeks; Dare was an old hand on *Doctor Who*, having handled all the stories from the first Dalek serial in 1963 to *The Smugglers* the previous summer.

Joining the cast for Episodes 3 and 4 was Peter Hawkins who gave voice to the Cybermen. Hawkins had previously performed this role on the final episode of *The Tenth Planet* and had previously contributed to the series many times, mainly as a Dalek voice since 1963. With the new look for the Cybermen, the



Left: Ralph has a surprise encounter in the food store.

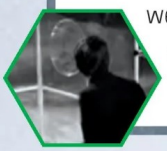


Connections: Doppler

When the relief ship from Earth is put on a collision course, Nils says it's impossible to contact it by radio due to the "Doppler effect". The Doppler effect (also known as the Doppler shift) is the change in frequency of a wave (or other periodic event) for an observer moving relative to its source. It was identified in 1842 by the Austrian physicist Christian Doppler (1803-53).

Connections: Zzzzzapp!

- The Doctor deduces that the whole punched in the dome of the Moonbase was made by a laser beam. The first laser, which is an acronym of 'light amplification by stimulated emission of radiation', was built in 1960, and would become a staple weapon in many science-fiction stories.



sing-song computer voice developed by Roy Skelton in the earlier serial was also changed. A device invented by one Doctor Tait, to allow people who had undergone a laryngcotomy to speak again, was adapted. A dental palate containing a small loudspeaker was made for Hawkins, and when this vibrated he simply formed the words he wanted to say with his lips; the buzzing noise sounded like speech. The experience was unpleasant for Hawkins; the speaker made his skull vibrate giving him nausea and headaches.

The opening captions for the episode were shown over shots of the Cyberman looking at the Doctor and Hobson, the Doctor's party through the equipment racks and a shot of the Cyberman. When Bob was killed by a Cyberman using its weapon, a camera flare was overlayed over Edward Phillips. A photocaption of the Cyberman spaceship was used as an establishing shot on the vessel early in the episode. For the scene in weather control where the Doctor considered the Cybermen's vulnerability, a special 'thinks' track was pre-recorded by Troughton and played back into studio to convey the Doctor's musings. Three recording breaks were scheduled; the first was before the film of the chest units dissolving (to remove the Cybermen from the set and replace them with empty costumes) while the others were to allow Maranne and Craze to don spacesuits to match the film inserts.

Below: The Doctor investigates.

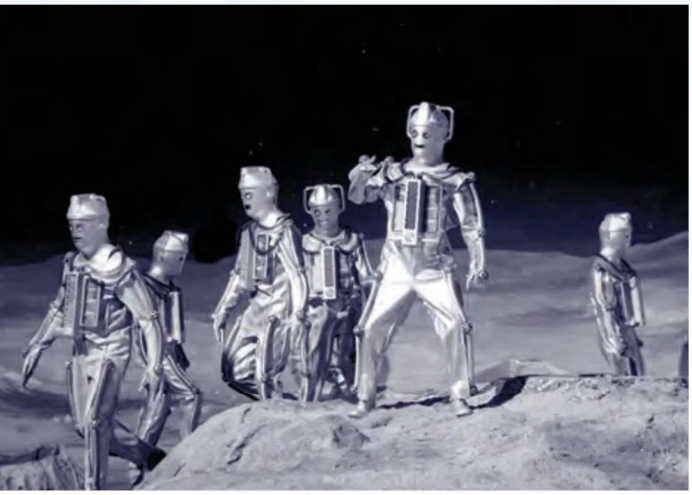


Doomed rocket

Music for Episode 3 included *Space Adventure Pt 2* (for the reveal of the Cyberman and the march on the Moonbase at the instalment's conclusion), *Hypnosis* (for material relating to the Cybermen's spaceship), *Anaesthesia* (for Benoit on the moon's surface) and *Asyndeton* (as a Cyberman advanced on Benoit). Eric Siday's *Suspended Animation* from Conroy's *The Ultra Sonic Perception* was used for the crew being processed and controlled by the Cybermen, while the same disc also provided *Ultimate* for when the Cybermen were defeated on the lunar surface. *Conflict No 1* by Siday from another disc in the 1960 Impress *Musique Electronique* set (IA 248) was heard when the Cybermen were attacked with the solvent and for the chase with Benoit. A Tristram Cary cue from *The Daleks' Master Plan* was again used for a crewman being shot by a Cyberman.

During work on the serial, Patrick Troughton got to know Kit Pedler well and the two became good friends.

Episode 4 was recorded in Studio D at Lime Grove on Saturday 25 February; Jeanne Richmond supervised make-up for



Left: The Cybermen come out of hiding.

this session, deputising for Gillian James. The episode's opening captions were shown over the opening film sequence of the marching feet of the Cybermen; only four Cybermen were required in the studio for recording, played by Willis and Greene along with extras Ronald Lee and aspiring pop singer Barry Noble (the other credited Cybermen – Wills, Whitehead and Goodman – were on film only).

A circular inlay mask was superimposed on the film of the Cybermen at the antennae to show Hobson's view of the base's attackers through a telescope. Again, a caption of the Cyberman vessel was used, while another graphic caption was used to track the doomed relief rocket. Barry scheduled numerous recording breaks to allow the cast to move between the weather control and dome sets. Two other captions, showing the night sky from the Moon's perspective and a shooting star, were used in the closing sequences. The film of the Macra claw was then shown on the monitor acting as the TARDIS' time scanner, with a caption slide reading 'Next Week: *The Macra Terror*' superimposed after the closing credits.

The music for Episode 4 included *Space Adventure Pt 2* (the main theme for sequences of the Cybermen marching on the base and working with their bazooka), *Conflict No 1* (for the wrecking of the radio mast), *Hypnosis* (for the scenes inside the Cyberman vessel), *Anaesthesia* (for the Cybermen using their radio control and the crew's return to the TARDIS), and *Suspended Animation* (for Evans at the gravitron controls and the revival of the other controlled men). *Synchro-Stings 13* and *16* by 'Trevor Duncan' (ie Leonard Trebilco) backed Evans attacking Sam, while *Synchro-Stings 10* (played by the Lansdowne Light Orchestra from Impress IA 143) covered the controlled men attempting to leave the medical unit. Hobson examined the dome wall to part of *Symphony for Chromatic Octograms* by Desmond Leslie from the 1960 Josef Weinberger disc *Nocturne 2* (JW 230). When the Cybermen were repelled from the Moon, *Arcs* was used again along with a slow playing of *Aliens* by Erik Nordgren from a 1964 disc (MQ 759) issued by the Southern Library of Recorded Music. Tristram Cary's cues from *The Daleks' Master Plan* were once again used to complement the library music. ■

PRODUCTION

Tue 17 Jan 67 Ealing Film Studios Stage 3: Lunar Surface

Wed 18 Jan 67 Ealing Film Studios Stage 3: Lunar Surface/ Weather Control

Thu 19 Jan 67 Ealing Film Studios Stage 3: Lunar Surface

Fri 20 Jan 67 Ealing Film Studios Stage 3: Models/Dome

Sat 4 Feb 67 Riverside Studio 1: Episode 1

Sat 11 Feb 67 Riverside Studio 1: Episode 2

Fri 17 Feb 67 Ealing Film Studios Stage 3: TARDIS monitor

Sat 18 Feb 67 Riverside Studio 1: Episode 3

Sat 25 Feb 67 Lime Grove: Studio D: Episode 4

Post-production

On Monday 6 February, the 405 line tape of Episode 1 was edited for transmission. Episode 2 was edited for broadcast on Monday 13.

Episode 3 was edited on Sunday 19 or Monday 20 February; the instalment ran very long, and a dialogue exchange was removed to bring the running time down slightly. This was the dialogue between Hobson and Benoit with a Cyberman in the weather control room. Benoit commented: "But you were all killed when – your planet – Mondas exploded in 1986." The Cyberman explained, "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the planet Telos." Hobson remarked that they therefore knew that Mondas was destroyed. "Yes," said the first Cyberman. "We have returned to take the power you used to destroy Mondas."

Editing on Episode 4 took place on Monday 27 February and Wednesday 1 March; on Tuesday 28 February, Barry observed that there had been notable 'talkback' (the sound of instructions on the floor manager's headphones) on the soundtrack of the episode which he would edit out as well as he could. This was a known problem associated with Lime Grove Studio D. ■



Below: The Cybermen are on the offensive.

Publicity

- With the viewing figures having regained some ground since *The Tenth Planet*, Lloyd felt that the series needed promoting again. Determined to give maximum publicity to *The Moonbase*, on Friday 27 January, the producer wrote a memo suggesting that the serial should have a broadcast trailer consisting of one of the impressive lunar film sequences from Episode 1, transferred onto Ampex. This went ahead, with a 25-second trailer narrated by John Benson screened on Saturday 4 February at 6.14pm after *The Underwater Menace* Episode 4 was shown on BBC1.

- As part of the publicity for *The Moonbase*, on Sunday 5 February *The Observer* ran *Doctor who creates Who*, an interview with Kit Pedler in which the author of the story emphasised the scientific accuracy of the new serial and in particular the low-gravity chase sequences.

- On Thursday 9 February, a half-page preview article appeared in *Radio Times*; this revealed the involvement of the Cybermen in the short text item and showed the new-look monsters in a photo montage of scenes on the lunar surface. The article set the scene, introduced the gravitron and again focused on Pedler (a 'remarkable man' who, as well as being a scientist and writer was a painter, sculptor and builder of racing cars).



3

Saturday

DR WHO

In tonight's adventure the space-time travellers land on the moon and encounter again the evil Cybermen

1

5.50

THE calendar shows the date 2070 when the *Tardis* alights for the start of a new *Dr. Who* adventure today. The place is the moon (which, oddly enough, the Doctor hasn't visited before in the series) so he and his companions experience all the strange sensations of semi-weightlessness. They find that there is a well-established weather control station functioning on the moon. The station has a Gravitron machine designed to ensure that every part of our world gets precisely the weather it wants, when it wants it.

But there are evil forces at work on the moon, forces which by tampering with the Gravitron are capable of afflicting the earth with storm and flood.

Who, or what, are they? The doctor soon discovers that he is up against a familiar enemy—the unfeeling Cybermen . . .

The new story has as its guest star Patrick Barr (playing Dr. Hobson, scientific head of the Moonbase), and the author is a remarkable man named Kit Pedler. When not writing science fiction, he is a doctor and leader of a scientific research team; he is also a painter and sculptor, and a builder of successful racing-cars.

Above: The Cybermen's return was previewed in *Radio Times*.

- Meanwhile, the Daleks were still showing their popularity, featuring in an item on mini-Daleks on BBC Cymru's *Wales Today* on Thursday 9 and appearing in trick photography from young viewers in the Thursday 16 edition of *Blue Peter*.

- On Saturday 11 February, Pedler did an interview about the new serial on BBC2's *Late Night Line-Up*; this was an appearance which the production office had previously offered the programme in summer 1966 for *The War Machines* (for which Pedler had developed the idea).

Broadcast

- At the BBC Programme Review Board on Wednesday 15 February, the assistant controller of programming services commented that he had admired the Moon landscape in Episode 1 of the serial.

- Reviewing the first two episodes of *The Moonbase* in the *Morning Star* on Wednesday 22 February, Ann Lawrence observed that the new serial was of a better quality than other recent stories, commending the mixture of science and fiction from Pedler. However, she also noted: 'But I wish we could have a little less screaming from Anneke Wills as Polly. Her screams are all too predictable.'

- The positive reaction to the serial persuaded Lloyd and Davis to develop the Cybermen even further. Writing to the cast to thank them for their performances on Thursday 2 March, Barry informed the Cybermen actors that the return of the cyborgs was already being planned and he may contact them soon. On Friday 3 March, Davis commissioned Pedler to write *Dr Who and the Cyberman Planet* (latterly *The Tomb of the Cybermen* [1967 – see Volume 10]). Barry also wrote to Peter Hawkins and sympathised with the actor's unpleasant experience with the 'buzzer' used to create the Cybermen voices. However, Barry also requested that Hawkins take good care of the device – assuming he hadn't already taken his revenge on it – as he would be required to use it again to provide voices for the Cybermen in their next adventure.

- On the Friday 10 March edition of *Junior Points of View*, *Doctor Who* in general drew largely negative comments about 'the new Dr Who' with complaints about the standard of scripting, although others thought Troughton was 'smashing with his top hat and flute' (neither of which had appeared since *The Underwater Menace*).

- *The Moonbase* saw a major improvement in *Doctor Who*'s audience levels, in spite of opposition such as the successful *Doddy's Magic Box* in the ATV-London region, the popular *Batman* on ABC and *Just Jimmy* on Southern. Audience sizes were almost a million up on *The Underwater Menace*, Episode 2 scoring the series' largest ratings in over a year and Episode 4 achieving

Below: "It's in the sugar!"



the highest appreciation score in two years.

- On Wednesday 29 March 1967, an audience research report on Episode 4 of *The Moonbase* was prepared with comments from 323 viewers. Although the climax was thought to be lacklustre, with one viewer describing the defeat of the Cybermen as 'ridiculously simple' and another saying that the end 'lacked credibility; not good enough to seem to win through by accident', the viewers preferred the futuristic stories to the historicals; they liked the clever sets and effects, the use of real science and also the challenge of solving the problem themselves. One scientist observed that the use of solvents on the Cybermen was rubbish, but the episode had been amusing and interesting. There were concerns that the new-look 'extra-sinister' Cybermen were 'surely a little too much for children to watch'.

- *The Moonbase* was offered for overseas sale by BBC Enterprises as 16mm film recordings. It was sold to Australia (screened October 1967), New Zealand (screened December 1969), Uganda, Hong Kong and Singapore (all around 1969) and Zambia (1970). Though *The Moonbase* was still being offered for sale by BBC Enterprises in 1974, clearance had been given for the serial to be wiped from its original videotapes on Monday 21 July 1969. By 1977 the only remaining prints were Episodes 2 and 4, held on film by the BBC Film and Videotape Library.



Above: Ben, the Doctor and Polly pay a visit to the injured Jamie.

- Episode 4 was screened at the National Film Theatre as part of the twentieth anniversary festival *Doctor Who: The Developing Art* on Sunday 30 October 1983 in the session *2nd Doctor – Selected Gems*; it was then offered around various UK arts cinemas such as Norwich 's Cinema City *Travelling Through Time* event on Sunday 20 November 1983 and Bradford Playhouse on Thursday 23 October 1986. Episodes 2 and 4 were then shown at the NFT on Tuesday 4 January 2000 as part of *Apocalypse tv IV: eco-armageddon*.

ORIGINAL TRANSMISSION

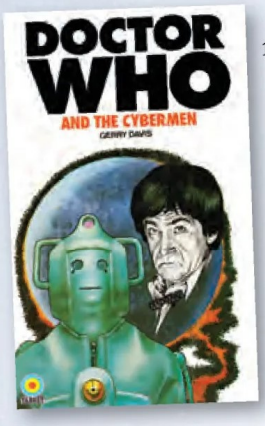
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Episode 1	Saturday 11 February 1967	5.50pm - 6.15pm	BBC1	24'12"	8.1M (56th)	50
Episode 2	Saturday 18 February 1967	5.50pm - 6.15pm	BBC1	24'42"	8.9M (36th)	49
Episode 3	Saturday 25 February 1967	5.50pm - 6.15pm	BBC1	26'11"	8.2M (49th)	53
Episode 4	Saturday 4 March 1967	5.50pm - 6.15pm	BBC1	23'28"	8.1M (44th)	58

Merchandise



Right: Lee Binding's cover for the DVD release of the story.

Gerry Davis novelised the serial in 1974 as *Doctor Who and the Cybermen*; this was based on the rehearsal scripts so Benoit was renamed Jules. This was published by Target books in February 1975 with a cover by Chris Achilleos and illustrations by Alan Willow.

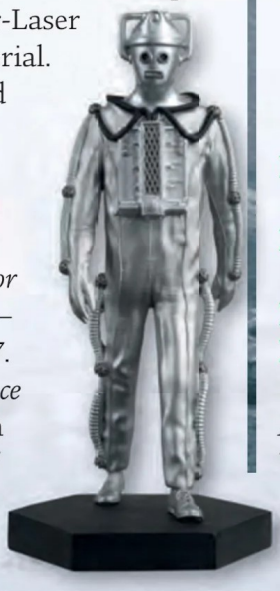


Above: Original novelisation cover by Chris Achilleos.

The paperback was reissued with a new logo in August 1978, and in July 1981 appeared in hardback for the first time with a new cover painted by Bill Donohoe. This cover was made available as a poster from WH Allen in 1984. The novelisation was later numbered book number 14. BBC Books reprinted *Doctor Who and the Cybermen* in July 2011 with a foreword by Gareth Roberts. A reading of this book by Anneke Wills with Cybermen voices provided by Nicholas Briggs was released on CD by BBC Audiobooks in March 2009.

In July 1992, the surviving episodes of *The Moonbase* were included on BBC Video's VHS release *Cybermen – The Early Years*; the 'Next Week' caption at the end of Episode 4 was omitted. In 1999, Harlequin Miniatures issued a Cyber-Laser Cannon Team from the serial. *The Moonbase* was released on CD by the BBC Radio Collection in April 2001, with narration by Frazer Hines. In August 2011, this was included on *Doctor Who: The Lost TV Episodes – Collection Three: 1966-1967*.

In September 1987, *Space Adventure* was included on *Space Adventures*, a tape of library music issued by the *Doctor Who* Appreciation Society; this was re-issued in CD form by Julian Knott in October 1998.



Right: Eaglemoss' Cyberman figurine.

Episodes 2 and 4 of *The Moonbase* were released as part of the *Lost in Time* DVD set from BBC Worldwide in November 2004.

2|entertain released *The Moonbase* on DVD in January 2014. Episodes 1 and 3 were represented by animation along with the off-air soundtrack recordings. Extra features included:

- **Commentary** – for Episodes 2 and 4: with actors Anneke Wills, Frazer Hines and Edward Phillips and special sounds creator Brian Hodgson
- **Interviews** – accompanying Episodes 1 and 3: a series of one-to-one interviews featuring writer Kit Pedler's daughters Lucy Pedler and Carol Topolski, archive interview with producer Innes Lloyd, AFM Lovett Bickford, Peter Hawkins and Cyberman actors Barry Noble, Derek Chaffer and Reg Whitehead. Moderated and linked by Toby Hadoke
- **Lunar Landing: Making the Moonbase** – cast and crew look back on the making of the story. With actors Anneke Wills, Frazer Hines and Reg Whitehead, production assistant Desmond McCarthy
- **Photo gallery** – production, design and publicity photos from the story
- **Coming soon trailer** for *The Underwater Menace*
- **Radio Times listings** in Adobe PDF format
- **Programme subtitles**

A figurine of a Cyberman from *The Moonbase* was part of Eaglemoss' *Doctor Who Figurine Collection* in issue 53. ■

Cast and credits

CAST

Patrick Troughton Dr Who

and

Anneke Wills Polly
Michael Craze Ben
Frazer Hines Jamie

with

Patrick Barr Hobson
Andre Maranne Benoit
Michael Wolf Nils
John Rolfe Sam
Alan Rowe Voice from Space Control [1-3]
Mark Heath Ralph/Scientist[1]
Alan Rowe Dr Evans [1,3-4]
Barry Ashton, Derek Calder, Arnold Chazen [1-3], **Leon Maybank** [1-3], **Victor Pemberton, Edward Phillips** [1-3], **Ron Pinnell** [1-3], **Robin Scott, Alan Wells** Scientists[2]
Denis McCarthy Voice of Controller Rinberg [2]
Sonnie Willis [1,3-4], **John Wills, Peter Greene** [2-4], **Keith Goodman** [3-4], **Reg Whitehead** [3-4] Cybermen
Peter Hawkins Cybermen Voices [3-4]

[1] Billed as Ralph on Episode 1 and Scientist on Episode 3

[2] Barry Ashton was Franz, Derek Calder was Peter, Arnold Chazen was John, Leon Maybank was Ted, Victor Pemberton was Jules, Edward Phillips was Bob, Ron Pinnell was Jim, Robin Scott was Charlie, Alan Wells was Joe

UNCREDITED

Derek Calder Double for Scientist (John)
Mike Britain, Paul Harrington Technicians
Bernard Reid, Terry Wallis, Declan Cuffe, Derek Schafer, John Levine, Ronald Lee, Barry Noble Cybermen

CREDITS

Written by Kit Pedler
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Film Cameraman: Peter Hamilton[3]
Film Editor: Ted Walter[3]
Costumes by Sandra Reid[4]
[uncredited: Mary Woods [1-2], Daphne Dare [3-4]]
Make-Up by Gillian James[5]
[uncredited: Jeanne Richmond [4]]
Lighting: Dave Sydenham[3]
Sound: Gordon Mackie[3]
Story Editor: Gerry Davis
Designer: Colin Shaw
Producer: Innes Lloyd
Directed by Morris Barry
BBC tv

[3] Credited on Episode 4 only
[4] Credited on Episode 4 only
Sandra Reid supervised the film only
[5] Credited on Episode 4 only

Below:
The Moonbase.



Profile

MORRIS BARRY
Director

Above right: Morris Barry returned to acting with an appearance as Engineer Tollund (centre) in the 1979 *Doctor Who* story *The Creature from the Pit*.

Born 9 February 1918, Morris Randolph Barry's first name came from his mother's maiden name. He grew up in Potterspury, south Northamptonshire and after an early theatre appearance in *Lucy, Bless Her!* at London's Kingsway Theatre in November 1938, joined Northampton rep in 1939.

Called up to the Northamptonshire Regiment of the army in 1940 for wartime service, he returned to the stage after demob. He was Frank Crawley in *Rebecca* (1947, New Theatre, Northampton) and spent 1949 with Dundee Rep.

In autumn 1950 he joined Chesterfield Rep, acting in productions from *A Streetcar Named Desire* (1951) to *Pygmalion* (1951), but began to direct and produce shows including *Is Your Honeymoon Really Necessary?* (1951) and *Thark* (1952).

He became a fully-fledged stage director with Theatre Royal, Bath from 1953-7, helming shows including *To Christabel* (1953/4) and *The Breadwinner* (1956/7).

Below: Morris Barry (right) on the set of *Compact*, with actor Basil Moss and script writer Peter Ling.



Barry took a temporary holiday-relief floor manager post at the BBC in 1957, but quickly progressed to production assistant. His first directing credits came providing film location sequences for wartime series *Escape*, aired August 1957.

Staying with the BBC, he directed almost two-dozen episodes of live soap *Starr and Company* (1958), plays series *The Common Room* (1959), which he also produced, and 13-part serial *Barnaby Rudge* (1960). He produced/directed single plays *A Small Crisis* (1961), *The Wrong Way Back* (1962) and *The Stepfather* (1962).

After directing early episodes of *Z Cars* in 1962, Barry found himself a soap opera producer for the next four years. He ran twice-weekly magazine serial *Compact* from January 1963 to April 1964, before being briefly seconded to Midlands council soap *Swizzlewick*. He returned to *Compact* until its demise in April 1965.

Barry then produced replacement *199 Park Lane*, which ran just 18 episodes. The BBC's next soap *The Newcomers* fared better, Barry producing from November 1965 to April 1966. Late in his stint, he cast wife Sally Lahee as Eunice Huntley. He and Lahee had married in autumn 1952.

Keen to return to directing, Barry helmed a four-part serial for junior adventure series *Quick Before They Catch Us* (1966), before directing *The Moonbase* as his first *Doctor Who*. *The Tomb of the Cybermen* [1967 – see Volume 10] and *The Dominators* [1968 – see Volume 12] soon followed.

Agreeing to direct an episode of *Softly, Softly* in April 1967, Barry was shocked to discover it was to go out live after an overbooking of videotape resource. More straightforward were over 30 episodes of *Z Cars* he directed between 1967-72, as well as instalments of medical soap *The*



Doctors (1970) and schools dramas for *Television Club* (1971).

Barry returned to high-profile producer roles with espionage series *Spy Trap* (1972-5), casting wife Sally as a regular in its 1975 series. Thriller serial *The Donati Conspiracy* (1973) ran alongside *Spy Trap*'s second series. Other producer credits followed on *Francis Durbridge Presents* serial *Melissa* (1974), the first series of *Poldark* (1975), totalitarian thriller *State of Emergency* (1975/6), legal drama *Rough Justice* (1977) and Philip Saville's prestige adaptation of *Count Dracula* (1977). Retiring from the BBC at 60, Barry signed off by directing three episodes of *Angels* (1978).

He then took occasional small acting roles, including that of Tollund in Part One of *The Creature from the Pit* [1979 – see Volume 31]. Other parts came in the *Blake's 7* episode *Killer* (1979), *Are You Being Served?* (1979), *Penmarric* (1979), *All Creatures Great and Small* (1980), *Tales of the Unexpected* (1980), *The Day of the Triffids* (1981), *Nanny* (1983), *Jane Eyre* (1983), *Hi-De-Hi!* (1984), *CP Snow's Strangers and Brothers* (1984) and *Mapp and Lucia* (1986).

He continued to direct theatre, including Finborough Theatre's productions *A Dark Night in the American Dream* (1980) and *Oedipus at the Crossroads* (1981).

After the rediscovery of *The Tomb of the Cybermen* in 1992, he attended the screening at BAFTA and introduced its VHS release, saying: "I'm quite proud of having done *Tomb* because, though I say it myself, I think it is known as being one of the all-time greats of *Doctor Who*."

Barry died on 20 November 2000 in Merton, London, aged 82. ■

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